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NEW YORK



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INSURANCE NOTES

COPENHAGEN FIRE-PROTECTION EXPOSITION

Insurance men throughout northern Europe were much interested in the fire-protection exhibition held in Copenhagen in September. An opportunity was afforded for examining the latest devices for extinguishing fire, besides the latest in fire-proof roofings, fire-proof separation of floors, fire-resisting doors, fire-resisting glass, etc.

RUSSIAN FIRE INSURANCE PROBLEMS

The chairman of the board of directors of the Russian Fire Insurance Company, Salamandra, N. A. Belotsvetov, writing in a German publication, states that since he believes the isolation of Russia is now virtually at an end, a new insurance structure must be raised on the ruins of the old order of things. The Soviet Government, he states, is willing to leave matters of adjustment to capitalists and to the principle of free competition. The only feasible way, however, is for those formerly identified with the insurance business to form a trust with far-reaching participation of foreign capital. M. Belotsvetov is of the opinion that a good beginning can now be made, and that as internal affairs of Russia improve, the insurance business is bound to follow suit.

L. J. DOUGHERTY HEADS AMERICAN LIFE

At the annual meeting of the American Life Convention, held at Milwaukee, Lee J. Dougherty, secretary and general manager of the Guaranty Life Insurance Company, of Davenport, Iowa, was elected president.

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FINANCIAL NOTES

THE DANSKE LANDMANDSBANK REORGANIZATION

With the Danish Government taking a hand in the reorganization of the Danske Landmandsbank, the new board of directors will consist of nine members, five of whom are to be appointed by the Government. There will also be five managers. The new capital to be supplied is as follows: The Danish Treasury, 40,000,000 kroner; Nationalbanken, 35,000,000 kroner, of which amount 30,000,000 kroner goes to the reserve fund; East Asiatic Company, 20,000,000 kroner; Great Northern Telegraph Company, 5,000,000 kroner. This stock is all preferred. The closing of the Copenhagen Börs on September 19-21 was made necessary because of the many industrial companies affiliated with the Danske Landmandsbank. The financial situation in Denmark is sound throughout, and it is believed that with the aid of the Government the affairs of the Landmandsbank will quickly be adjusted satisfactorily.

NOTE CIRCULATION OF SWEDEN

At the end of July the amount of notes in circulation in Sweden stood at 432,000,000 kronor, compared with 442,000,000 kronor the month before. The July figure compares with 482,000,000 kronor in circulation at the same time a year ago. The note reserve of about 54 per cent remained unchanged.

GROWTH OF CENTRALBANKEN IN NORWAY

The history of Centralbanken of Norway is related graphically by Ben Blessum in *Nordisk Tidende*, where it is stated that the bank, which started in 1899 with a capital of about 8,000,000 kroner, distributed among 32 shareholders, has developed into an institution with a capital of 69,000,000 kroner and affiliated with 50 Norwegian and foreign banking institutions. The American section of Centralbanken is especially well equipped for the conducting of foreign business. At the time of the organization, 27 Norwegian and 5 foreign banks participated, with N. Kielland-Torkildsen taking the initiative. Kielland-Torkildsen was head of the Skiensfjord Kreditbank. He was chosen chief of the new institution.

SCANDINAVIAN BANKING SOCIETY OF NEW YORK

At a recent meeting of the Scandinavian Banking Society of New York, William H. Draper, Jr., head of the foreign department of Knauth, Nachod & Kuhne, spoke on "The Present Conditions of the Foreign Exchange Market." There was a large attendance and the subject was such as to appeal especially to the members of the society, which is making steady progress.

SWEDISH BANK LOANS TO FINLAND

The Skandinaviska Kreditaktiebolag and the Stockholm Enskilda Bank have concluded an agreement with the Finnish Government to place a Finnish loan of 200,000,000 Finnish marks at 7 per cent interest, offered at 98½ and convertible after ten years. There has been a steady increase of trade between Sweden and Finland, and there is reason to believe that the transaction will prove entirely satisfactory to both sides interested.

BERGEN SHIP MORTGAGE BANK GETS LOAN

Through a syndicate composed of Andresens and Bergens Kreditbank, the Norske Handelsbank, and the Norwegian Shipowners' Association, a loan for 10,000,000 kroner has been extended to Bergen's Ship Mortgage Bank. Of this amount 5,000,000 kroner will be offered at public subscription.

SWEDISH POSTAL SAVINGS BANK DEPOSITS

The Swedish Postal Savings Bank report for the past year shows an increase of 20,000,000 depositors over 1920, increasing the amounts of deposits by 2,500,000 kronor and making the total for the year 38,500,000 kronor. The grand total at the beginning of 1922 was 100,000,000 kronor, an average of more than 17,000 kroner per one thousand inhabitants.

PROFIT AND LOSS ACCOUNT OF NORWEGIAN BANKS

For 1920 the gross profits of the Norwegian banks were about 180,000,000 kroner and the net profits about 109,000,000 kroner. Of this amount 43,200,000 kroner were declared dividends to shareholders, 30,000,000 kroner were written off as loss, and little over 7,000,000 kroner were added to funds and 10,600,000 kroner were transferred to new account. For 1920 the profit of the shareholders was 8.49 per cent of the deposited capital as compared with 10.44 per cent in 1919.

SCANDINAVIAN BONDS SHOW INCREASED STRENGTH

According to the well known financial publication, *Barron's*, the action of Swedish Government 6% bonds in making a new high record during the week of August 21 at 105, drew attention to the investment position of the bonds of Scandinavian countries as a group. Sweden has sold only one issue of bonds in the United States, the \$25,000,000 6s, 1939, offered in June, 1919. American loans to Norway have been floated four times, while Denmark has resorted to this country even more freely than Norway. Save those nations comprising the British Commonwealth, says *Barron's*, no foreign Government bonds sell on a higher level than the bonds of the three Scandinavian countries.

AMERICAN BANKERS ASSOCIATION

In connection with the 48th annual convention of the American Bankers Association, held in New York City, October 2-6, considerable interest centered around the possibility of making the meeting two years hence the occasion for a half-century jubilee that should take full account of this important organization. The association was started in 1875, when 17 bankers met at Barnum's Hotel, in New York, at the request of James T. Hovenstein, of the Valley National Bank of St. Louis. The first convention was held July 20-22 of that year with about 300 bankers in attendance. To-day the organization has a membership of approximately 23,000. At the second convention, held in Philadelphia in 1876, the aim of the association was definitely formulated. Its subsequent history is the history of American banking at its best, and the service rendered by the American Bankers Association has been invaluable. Throughout its career the association has stood for sound money.

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MINNEAPOLIS: First National Bank

SEATTLE: Dexter, Horton National Bank

CONTRIBUTORS TO THE NOVEMBER NUMBER

HANNA ASTRUP LARSEN, editor of the REVIEW, spent the winter of 1920-21 as a Fellow of the Foundation in Norway studying modern Norwegian literature.

JOHAN MORTENSEN contributes this year his fourth annual survey of new Swedish books. He is lecturer in the history of art and literature in Lund University and has written several books of literary and artistic criticism, among them the monographs on Selma Lagerlöf and Almquist in the series *Svenskar*.

KARIN BOYE has recently made her debut in the Swedish literary world with a volume of poems which has been well received.

ROBERT NEIENDAM is both actor and writer. He has played many rôles among which might be mentioned Hjalmar Ekdal in *The Wild Duck*, Professor Higgins in *Pygmalion*, Tartuffe, etc. His books deal with the Danish stage and its players, a field in which he is an authority. Robert Neiendam first appeared as a contributor to the REVIEW in the Yule Number of 1920 with an article on the Danish ballet.

MAURICE FRANCIS EGAN has again shown himself the friend of Denmark by his full and inclusive article on Denmark and the Danes in the *National Geographic Magazine*. We are especially glad to have his sympathetic review of *A Book of Danish Verse*.

THE YULE NUMBER

No one could be more suggestive of Christmas than Hans Christian Andersen, and we are glad to be able to present this year a biographical sketch of everybody's favorite by Hans Brix, containing material never before published here, with interesting old pictures. Those who enjoyed the silhouettes by Gudrun Jastrau in the April Number will welcome a series of Hans Christian Andersen silhouettes by another young Danish silhouette artist, Else Hasselriis, picturing the Ugly Duckling, Booby-Hans, the Little Mermaid, and other old friends. From Sweden we have, among other features, an article on folk-dancing with many illustrations; from Norway, one on the cathedral at Stavanger. In fiction we have a new story by Selma Lagerlöf and one by Mikkel Fönhus. The customary note of color in the Yule Number will be furnished this year by a reproduction from Carl Larsson.



Painting by Carl Larsson

MY WIFE

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Some Recent Norwegian Books

By HANNA ASTRUP LARSEN

There is no one writing in Norway to-day who tells a story better than Johan Bojer, and Bojer has never told a better story than *The Last Viking* (*Den siste Viking*, Gyldendal, 1921). The name is theatrical; the book is not. And the name may be extenuated by the author's desire to link his story of Norwegian fishermen with their historic antecedents. For many centuries past men have sailed and rowed in open boats from the length and breadth of northern Norway, often distances of hundreds of miles, to the winter fisheries at Lofoten, where thousands of men assemble for the annual great adventure of their lives. Their boats are patterned after the old viking craft, and the same restless spirit lives in them as in their forebears. Their heroism is no less because the stake for which they play with death is only the daily bread of a fisherman's family and perhaps a mortgaged home.

The particular phase of the fisherman's life which Bojer draws so sympathetically is already a thing of the past. Now the fishermen are "industrial laborers, they smoke cigarettes and belong to the union." Yet the more picturesque time of sail and oar, before motor boats and labor unions, is not so distant but that the author himself took part in it as a lad when he "rowed to fishing," as the phrase is. Quite naturally, therefore, he has told the story from the standpoint of a boy, Lars Myran, who at sixteen for the first time takes an oar in his father's Lofoten boat.

The first chapter strikes the note of the conflict between land and sea which is to draw Lars away. On the one side is his father, Kristaver, a splendid, virile figure, to whom the struggle with the elements, the joy of riding the waves in his own boat and taming it to his hand like a horse, is the breath of his nostrils. On the other is the mother,

Marja, who loves the sheltered valley and fights her silent, desperate fight to draw her husband and sons away from the terrors of the sea which drive her almost out of her mind every winter. Strangely contrasted, too, are the two grandmothers, one of the land, the other of the sea; but Kristaver's mother, with the far-sighted eyes and the fatalistic trust in God, is the stronger.

The conflict goes on in Lars's mind. He loves his father with passionate hero worship, and is caught in the thrill of adventure, but the keen mind of a more studied generation sees whither it all leads: for the tradesman and speculators, wealth; for the fishermen, poverty, hardship, and diseases brought on by exposure that rot the body. Bojer takes his young hero through almost everything that can happen to a fisherman and more than usually happens in one season. He learns to row all day till his mittens are wet with blood and to stand all night cleaning and salting fish. He is along in the historic battle of Trollfjorden, when the biggest haul in the history of Lofoten was well-nigh lost in a battle royal between the row-boats and the usurping newcomers, the steam-boats. Afterwards he sleeps in the snow on a deserted coast—for the fisherman must go wherever the fish leads him—while many men sleep themselves into eternity. He is present at the death of one of his father's men, when one of their comrades is chosen by common consent to administer holy communion, because the dying man can not depart in peace without the sacrament—a beautiful incident simply and devoutly told. He has the experience of clinging to the keel of a capsized boat in the open sea and being picked up half dead by one of those almost incredible acts of heroism not seldom heard of among Norwegian fishermen. It is "Lame Jacob" who sails his own boat right over the keel of Kristaver's and drags the shipwrecked men in.

"Lame Jacob," the roisterer and braggart, who is never out of trouble on land and never deserts a comrade on sea, whose boat is his bride and his only home, is one of the most delightful figures in the book. After the big haul at Trollfjorden he buys boats and goes about padded with money. "He was no longer a fisherman, he was an admiral." But when Lars Myran, school principal, returns to his home many years later, he finds Jacob, nearly ninety, half blind, pottering around to earn a few pennies for tobacco. When Lars rather pompously reminds him that "if you had not saved me I would not have been here to-day," Jacob looks up indifferently—he had saved so many. A symbolic figure perhaps! But after all Jacob had lived!

Bojer is at his best in picturing the lives of the common people. There is exuberant fun, kindness, keen observation, and intimate sympathy in this book about Kristaver, the last viking, and his fellows. In the fisheries with their romance and adventure, their picturesque, almost melodramatic contrasts, Bojer has found a setting which

brings into play his gift for strong colors and rapidly sketched lines.

Sigrid Undset this year has given us the second volume of her big historical novel *Kristin Lavransdatter* (*Kristin Lavransdatter, Husfrue*, Aschehoug, 1921). In the first we followed Kristin through her girlhood and left her at the entrance to a marriage which carried

only a very dubious promise of happiness. The reader in the end knew no more than did Kristin herself of the real character of the man for whom she had sacrificed so much. The beginning of the second part is largely taken up with the story—profoundly touching it seems to me—of how the young wife, hardly more than a child herself, handicapped by the sense that everybody knows the breach of conventional morality which Erlend has led her into, strives to build up her husband's wasted estate and bring to his house the fine standards of her parents' home. It is the story of what Ellen Key calls "woman's greatest contribution to culture." As the story progresses, the tale of how Kristin bears her seven sons is perhaps told



Photo by Rude
SIGRID UNDSET

with too much fullness in its account of conception and labor, suckling and rearing; and yet it is well to remember that after all Sigrid Undset is only making us conscious of that great undercurrent of human experience which goes on all the time and carries all life on its bosom. By detaching it from modern clinics and modern reserves, and transporting it to a simpler age, she has managed to convey with epic breadth and power the sum of woman's anguish through the centuries. But at the same time she reminds us of nature's inexhaustible fountain of renewal from which Kristin draws strength.

Her life with Erlend is like a turbulent stream with sunny ripples hiding unplumbed depths of misery and happiness. They are very different: she calm, sweet and steadfast, but with a divine recklessness in her affections; he, wayward, moody, undisciplined, but capable

of a deathless love. She is, of course, the finer and stronger of the two, and the wounds Erlend deals her in his thoughtlessness rankle and fester in her mind. To his lighter nature she often seems unforgiving. Toward the end of the book, however, events occur that make both realize the depth and strength of their love for each other. Erlend has become involved in a political scheme to dissolve the personal union between Norway and Sweden and force Magnus Smek to abdicate in favor of a younger half-brother. Characteristically, he conceives the scheme with acumen and courage, but wrecks it by criminal carelessness. He is left to bear the brunt of the king's anger, and is put to torture to make him reveal his accomplices—a proceeding toward a nobleman which was absolutely unheard of in Norway. But Erlend bears the torture and the horrible imprisonment with smiling and debonair courage, refusing to yield an inch. The incident restores the moral and artistic balance of the book by showing Erlend possessed of a high spirit worthy to mate with Kristin's.

An almost intolerable intensity prevails throughout *Kristin Lavransdatter*. Though not unrelieved by humor and picturesque description, it is in the main a story of struggle and high aspiration, of great emotions that sweep people out of their pettier selves and lift them to the greatest heights they are capable of reaching. This is true not only of Kristin and Erlend, but of the other leading characters. There is Simon, Kristin's one-time fiancé, who wrests Erlend from the hands of the torturers almost by sheer will power. In his longing to save the husband of the woman he still loves, this sturdy, jovial yeoman is transformed into a spiritual knight errant. And there is Gunnulf, Erlend's brother, who courts the martyrdom of illness and hardship among the Lapps, because the martyrdom of the early saints which had fired his youthful imagination on his first pilgrimage to Rome is out of his reach.

The Church naturally plays a large part in this interpretation of medieval life. Almost too harrowing, and yet wonderful in its tense beauty, is the story of how Kristin walks barefoot to Trondhjem cathedral to do penance for the sin which is visited upon her as inexorably as upon the poorest crofter's wife. In the storm of feeling that sweeps over her when she first sees the dome with its soaring columns and wonderful stone carvings, and hears the singing, we realize what the Church meant in the days when it was the sole repository not only of spiritual consolation, but also of the arts.

Even more intimately tender is the description of how Lavrans meets the procession of the Host alone in the night. He is walking from his own *gaard* to that of the priest under the stars that glitter on snowy peaks.

"Suddenly he saw a small taper coming toward him. The old Deacon Audun was carrying it, and when he became aware of some one in the road, he rang a small silver bell. Lavrans Björgulfssön threw himself down on his knees in the snowdrift at the edge of the road. Audun walked past him with the taper, while the bell rang



OLAV DUUN

with its thin silvery note. Behind him rode Eirik the priest. As he passed the kneeling man, he did not look to the side, but rode on quietly, while Lavrans bowed and lifted up his hands to do homage to his Saviour.—It was Einar Hufa's son who conducted the priest. Ah, no doubt the old man was not long for this world. Lavrans read the prayer for the dying before he rose and walked homeward. This meeting with God in the wilderness had strengthened and consoled him."

The second part of *Kristin Lavransdatter* more than fulfills the rich promise of the first. Fortunately there is reason to hope that the author will continue the line of historical fiction which seems to offer the broadest scope for her genius.

Olav Duun adds another volume to the Chronicle of the "Juvik-

ings," this time the story of a lad, Odin, who seems destined to redeem the strong old family which has fallen into degeneracy. In *Make-believe Land*, which is the best translation I can find, does not wholly convey the meaning of the original title *I Eventyre* (Olaf Norli, 1921); for the *Eventyr* is not only the imaginary country Odin creates for himself, where *they* come and talk to him, but it is also the future for which his dream-life is preparing him. When the story opens, Odin's mother is leading him along a mountain path to the small *gaard* where he is to begin service as a herd's-boy. "What are you thinking of?" she asks when he has been silent long. "I'm thinking that I'm only seven," replies Odin, and when he sees the shadow falling over his mother's face, he instantly squares his shoulders to show what a man he is. There is a homely, natural sweetness and tenderness in the story of this sturdy chap who makes his own decisions from the time he is seven and who instinctively rejects everything that would drag him down or make him "not Odin." At fifteen he turns his back upon the offer of his relatives to send him to school, and chooses instead to go to his father who lives in a cottage in the mountains and is generally regarded as queer, for he preaches a strange, unworldly doctrine about renouncing things and turning the other cheek; he wears a beard like Christ's and lives by carpentry, though even this work is not of the conventional kind, for he fashions strange articles which city folk call artistic, but at which the peasants shake their heads. In Odin's choice we may perhaps find something akin to the gospel preached by Hamsun, who rails at country boys "working themselves down" into the white-handed professions. Bojer is still conventional enough to make his fisher lad into a school principal, but Duun keeps his peasant boy in his native environment. It will be interesting to see how he develops the tale in the next volume to which this points the way—how Odin takes to carpentry and early Christian renunciation. As an account of a gifted child gradually awakening to the world and unconsciously forming himself for the future, *I Eventyre* is worthy to be mentioned with the first volume of *Jean-Christophe* and of *Pelle, the Conqueror*. Olaf Duun is without doubt the most gifted writer who has used the *landsmaal* since Garborg published his tales of Jæderen, and his language, like Garborg's, is full of poetic charm, lending itself easily to dialogue, while his nature descriptions have that wonderful fragrance as of birch and juniper which it seems nothing but *landsmaal* can convey.

While Duun and Garborg are easily read by any one who masters ordinary Norwegian, the same can not be said of Sjur Bygd. *The Battlefield* (Valplassen, Olaf Norli, 1921) is not only written in difficult dialect, but the people are so primitive, so far removed from all familiar motives and standards, that I confess to reading it with some of the same baffled lack of comprehension that I always feel toward stories of Russian peasants. To illustrate what I mean, let me quote a

paragraph, which, by the way, does not describe the villain of the story, but the hero. It tells of a father and daughter living alone on the mountain *gaard* Svartjorde. It is a quiet, moonlit night, and they stand outside the house looking up toward the overhanging mountain. "He stood leaning his shoulder against an old rowan. The crown of the tree laid a network of twisted, deformed shadow lines across the yard. The man was standing half in shadow. A black dog-skin cap came far down over his head, mingled with his beard, and made a sinister hairy blackness. Under the edge of the cap a pair of heavy eyes gleamed savagely. There was a cold breath of the woods and wilderness about the man. The daughter was a little pale, black-haired thing. Her eyes were easily lit by a dream—a dark, far-sighted calmness, as if she felt lonely and were longing to get away." It is like looking into a deep mountain ravine that is never visited by a ray of sunlight. The fact that *Valplassen* is reputed to be one of the best sellers of the year shows how far Norwegian literary tastes have traveled toward the primal wilds.

A young author of great promise, who also writes of the wilderness but with a more universal appeal, is Mikkjel Fönhus, who has lately won a name for himself with his animal stories. *The Troll Elk* (*Troll-Elgen*, Aschehoug, 1921) tells of the life-long struggle between the mighty hunter "Gaupa" (the lynx) and the famous elk which has baffled all the elk hunters of the neighborhood and is known far and wide for its strength and wildness. Ever since he killed the mother of the Troll Elk and heard the uncanny cries of the calf, Gaupa has had a suspicion that this is not an ordinary elk but the reincarnation of a human soul, and he remembers the threat of a crazy Swedish laborer who promised to return from the grave in the guise of an animal. Yet the pursuit draws him, and he can not desist. He tries the expedient of shooting with a huge old-fashioned bullet



MIKKJEL FÖNHUS

with which his father had killed a man in the war, but the bullet glances off from the antler of the elk and kills Gaupa's faithful dog. Then he is, of course, more sure than ever that the animal is bewitched. The end of the hunt is not until many years afterwards, when Gaupa, old and bedridden with rheumatism, suddenly feels the call of the wild and crawls out of his den to find his old enemy helplessly stuck in the snow. He manages to throw himself on the animal's back, and the elk—now grown old like the man—can not shake him off but rushes wildly out over a precipice. As they roll down, Gaupa stabs the elk, but the animal hits him a deadly blow with his forefoot. The rising sun finds them both together, the elk with his head on Gaupa's breast.

Fönhus has managed to cast a spell of fascination over this tale, and the reader follows Gaupa on his hunt with breathless interest. Perhaps it is, as Johannes V. Jensen says of him, "Norwegian atmosphere, Norwegian nature, stern and inexorable. A new man has arisen who understands it and can express it."

Hans E. Kinck has written novels of Norwegian peasant life and alternates between these and Italian subjects. This year he has published a Renaissance drama, *Lisabetta's Brothers* (*Lisabettas Brödre*, Aschehoug, 1921). The three brothers are men of about fifty who have not yet renounced the pleasures of youth, but reveal in their erotic adventures a coarseness that comes when youth's ethereal dreams and sentiments have passed and only desire remains. It is a repulsive subject, though treated with Kinck's usual psychological finesse and wealth of poetic diction.

The books that deal with the ordinary conventional middle-class life, which forms so large a part of the Norway most of us know, are few and undistinguished. Almost the only one of note this season is Kristian Elster's *Gold and the Greenwood* (*Guldet og de grønne Skove*, Aschehoug, 1921). It is a novel based on the somewhat hasty assumption that a man in becoming wealthy and a prominent citizen necessarily loses the true values of life. It is rather loosely put together and is not so strong as previous works by this popular author. Gabriel



Photo by Rude

BARBARA RING

Scott has entered on a new field with his charming fairy-tale, *The Golden Gospel* (*Det gyldne Evangelium*, Gyldendal, 1921), telling how the Lord and St. Peter visited the earth and examined into the deeds of men.

Barbra Ring in *The Circle* (*Kredsen*, Aschehoug, 1921) has found a milieu not unlike Gösta Berling's Värmland with rollicking, spend-thrift squires, gentle, self-effacing women (*forna tiders kvinnor*) and fair maidens. It is life on the great estates near the Kristianiafjord about three generations ago, which Barbra Ring has no doubt learned to know, as Selma Lagerlöf learned to know her Värmland, through the stories of aunts and grandmothers. There is an abundance of romance—estates handed out like cotillion favors, a lovely bride, an ogre bridegroom who opportunely strangles himself in his neck-cloth while the bride escapes in a wild ride with the man of mystery, the king's spy. But the great charm of the book lies in the pictures of pleasant home life and especially of very young girls, their innocent hopes and fears and bedtime confidences. It is in this particular field that Barbra Ring has won the affections of young readers in the Scandinavian North. It is to be hoped that she will continue in this field rather than in that of the psychological novel which has lately engaged her attention.

Books of the Year in Sweden

By JOHAN MORTENSEN

From nearly every country comes the complaint that cultural and literary standards have sunk to a lower level during the last few decades. This is no doubt true to some extent. Development along these lines usually moves along like a wave, and now after the war, speaking from a cultural point of view, we are in the trough of the wave. General conditions, such as the universal economic stringency, may have contributed to bring this about. All this, however, can not be considered sufficient grounds for viewing the future possibilities of literature in a pessimistic light.

Moreover, the season's output of books in Sweden includes a number of new works of real worth. Selma Lagerlöf's contribution, which as always is welcomed by a wide circle of readers scattered throughout Scandinavia, is a new collection of short stories. As early as 1916 Selma Lagerlöf had already published a collection of short stories entitled *Trolls and Human Folk*. She has chosen the same title for her new book, *Trolls and Human Folk, Volume II* (*Troll*

och människor. Andra samlingen. Albert Bonnier, 1921). It is an excellent example of her narrative skill. Her strength lies in her ability to animate nature, to conjure up elemental beings and to penetrate to the innermost recesses of existence. A spirit of enchantment hovers over what she writes, something naïve and strongly gripping. *The Gnome at Töreby* (*Tomten paa Töreby*) is one of the best stories of this collection. It is an account of the intervention of the gnome belonging to the *gaard*, who saves the old estate which the reckless owner has gambled away. But in return, the latter has to forfeit his life for neglecting his inheritance. The whole story is permeated by an atmosphere of storms and gloomy fall days which seem to spell disaster. Perhaps this tale, like a number of others by the same author, may be open to criticism on the score that it has too evidently been shaped to point a moral. Justice, divine and gentle, rules her world, as may be seen in the beautiful *Legend of St. Lucia* (*Lucialegenden*). Without her husband's knowledge the young mistress of Bortsholm Castle on the Vänern has given to the poor and needy the castle's entire winter supply of food and drink. Her husband becomes angry and is about to punish her severely. Whereupon St. Lucia, her patron saint, rises from her grave and flies through the air on a ball of fire to rescue the young wife and appease her husband. To this day, early in the morning of the thirteenth of December, the people of Värmland gratefully celebrate in memory of St. Lucia.

The Eclipse of the Sun (*Solförmörkelse dagen*) contains an excellent psychologic study of the people. It is the story of the old women in the poverty-stricken parishes of the moorlands, into whose joyless lives of toil a chat around the coffee-pot brings a ray of sunshine.

In addition to a number of articles bearing on the late war, the final chapters of the book include Selma Lagerlöf's speech upon becoming a member of the Swedish Academy, besides a beautiful and warm-hearted tribute to our late Crown Princess. Selma Lagerlöf's last collection of short stories can not be rated among her most important works, but it contains a few veritable gems of true narrative art.

Anna Lenah Elgström belongs to the younger generation of authors. She has something of Selma Lagerlöf's all-embracing sympathy for human suffering and sorrow; while in other respects, in temperament and in her conception of life, she is her very opposite. Up to the present time Anna Lenah Elgström as an author has swung between two opposite poles, from a mode of writing that is naturalistic and even militant in character, to a form of reproduction that is contemplative and purely objective. At one time she tarries in the filth and foul air of the slums, from which she draws material for her touching descriptions, and next she seeks the fields of legend and history in

order to conjure up vivid dramatic visions from the past. The two types have only this in common — the vehemence of her interpretation and a bitter, almost jarring pessimism.

It seems that Anna Lenah Elgström has given much thought to the poet's rôle in society. She wonders if he has the right to take a purely contemplative view of life and simply paint what he enjoys painting. Would it not be far better if the poet were an agitator filled with righteous indignation, who would so depict life that men would be inspired to combat evil? In her latest book, *Martha and Mary* (*Martha och Maria*, Albert Bonnier, 1921), the author has touched upon this



ANNA LENAH ELGSTRÖM

very problem in a short story called *Martha's Part* (*Marthas del*). It is the story of the two women in the Bible, in whose home Jesus was a most welcome guest. The plague has come to the village. A never-ending procession of heavy-footed camels winds out to the burial grounds in the desert, accompanied by the plaintive notes of the flute and the muffled beat of drums. As usual Mary sits quietly by the door gazing at the evening sky, her thoughts with the Master who is gone. But Martha passes from house to house in the village, bringing help and comfort wherever she goes. And Mary wonders, as she continues to sit and dream under the starry heavens, "O Lord, what did you mean that time? Is it not Martha who chose the good part?"

Perhaps we had better not be too sure that that is what the Lord meant! Was it not He who said, upon one occasion when Judas jingled he purse: "Ye have the poor always with you?" He who was such an ardent lover of humanity, who was so deeply sympathetic, was also aware of the existence of other factors in life, quiet, shining values, which, like the stars, grow dim when the bustling activities of day begin.

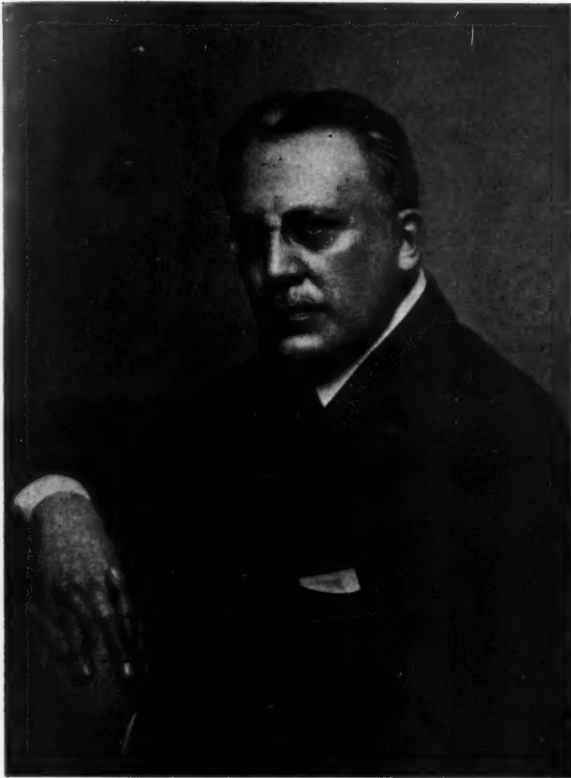
However, the best story in this collection is *The Singing Child* (*Det sjungande barnet*), a richly colored, somewhat melodramatic picture of Venice at the time of the Renaissance, with courtezans, lib-

ertines, innocence, and murder. Francesco Morosini, a famous naval hero and a Don Juan, is the main character. He commanded the Venetian fleet which defeated the Turks at Argos. In the San Giorgio Maggiore church, while attending the mass in celebration of the victory, the old admiral hears the silvery voice of a child. Its clear, bell-like notes rise up to heaven and seem to voice the inmost desires of his heart, to express the vague longings which have made him restless for so long. The child has been brought up in a convent and is a sister of Ancilla, a courtesan, of whom Morosini buys her. But his efforts to gain her love and confidence are in vain. He finally reaches the point where he loves and hates her at the same time, and in order to end the struggle, one night during the carnival, in a moment of generous pity for her still unsullied innocence, he thrusts her into the dark waters of the canal. Then he seeks refuge in a Trappist monastery to spend the rest of his days in a life of repentance.

Anna Lenah Elgström has a powerful imagination which she allows to play and sparkle, and a pathos that is gripping. Her style, on the other hand, is not always sure; at times she becomes theatrical. However, it is better to have an imagination that needs to be curbed, than not to have any at all. One is led to wish that the author would undertake to paint a historical picture on a larger scale, a web of many colors, where the dreams and sufferings of mankind would stand out like a red warp against a dark background.

Henning Berger has long been famous for his impressionistic pen-pictures of modern city life, whose goading restlessness and feverish agitation he depicts with rare accuracy. But it has often been pointed out, and justly so, that his soul analysis does not reach the same high level as his descriptions of the merely physical. During the last few years the author seems to have passed through a crisis which has made his eye more penetrating, and which has also led him to seek new fields. Henning Berger's latest novel, *Who Knows* (*Hvem vet*, Albert Bonnier, 1921), may be regarded as his best work up to the present time. The book is a novel of manners which portrays moods and events during the years immediately after the war. The earlier state of optimism has given way to one of depression. It is a period of readjustment. Every face bears a look of restless seeking, something of anxiety, suspense, and weariness. It is a time when the gilding has grown dingy, illusions are gone, mankind has become introspective and uneasily inquires what life's drama may mean.

The scene is laid in Copenhagen and, as might be expected of Berger, is depicted with exuberant vivacity. The novel opens with a street-scene sketched with rapid, broad strokes. This is followed immediately by a masterly description of the big dinner at the home of Martin Looting, one of the best chapters in the book. But it is the



HENNING BERGER

character analysis in this work that deserves special mention. Henning Berger usually employs a host of characters and the individual is sometimes swallowed up in the crowd. But in this book we find excellent character studies of two big Jewish financiers, Martin Lootring and Ludwig Heyman. He has drawn their Jewish characteristics with uncanny accuracy. Furthermore, there is Martin Lootring's depraved daughter, Dyveke, with her perverted, insatiable sensualism, and beautiful Lisken, a devotee of absinthe, forever seeking new and more thrilling experiences as she dances at night with negroes and mulattoes in public dance-

halls. Besides this more or less degenerate lot we find other characters sketched with great sympathy and tenderness. Such are the young bank employee who has embezzled to satisfy the insatiable longing for luxury of the wife he adored, and the loyal old servant whose only interest lies in faithfully serving her master, and who through this has discovered the true meaning of life. One of the most beautiful and touching passages of the book is when Åke Bagge learns of the death of his divorced wife, and the old servant enters with all the photographs of the departed one, which she has carefully preserved and now puts back in their accustomed places.

The most difficult of all arts is what Almqvist calls "the art of writing the conclusion." Every faulty line stands mercilessly revealed in the final perspective. There is scarcely sufficient motive for the mysticism that Berger introduces at this point. There is also a lack of unity between the various stages of the novel, and the composition is too loosely knit, possibly owing to the fact that Henning Berger is more familiar with the form of the short story. As a matter of fact the continuity of the novel is preserved by Åke Bagge, the author's alter ego, to whom all these things happen, and who passes to and fro

like a shuttle between the various worlds and persons in the book.

Henning Berger's work is a remarkably vivid picture of the troubled and disastrous years immediately after the war. Because of its varied contents, changing scenes, and excellent portraits, it attracts immediate attention and holds it to the end. It is one of the most fascinating books of the year.

Whenever an author has reached a certain age, it seems that he is overcome by the urge of his memories and he writes the story of his childhood and early youth. We have Strindberg's flaming, brutal confessions in *The Bondswoman's Son*; we have Hjalmar Söderberg's bald, lyrically pathetic life in *Martin Birck's Early Years*, and there are many others. As a rule the author gazes at the events of his childhood through the prism of the years that have gone by, and this gives the various events in these books a peculiar charm of their own. Gustav Hellström's *Day-dreams* (*Dagdrömmar*), published just before Christmas, is also the story of his childhood. It is intended to be the first volume of a cycle of novels called *The Man Who Lacked Humor* (*Mannen utan humor*). But Hellström does not wish to give us a poetic revision of the experiences of his childhood; he prefers to present the events in their own true light and not in the light of his memories. *Day-dreams* is a book which deals with the struggle for existence, not the battle with circumstances, but the inner struggle of the soul. It is a description of the child's and youth's consciousness of his own importance, coupled with his feeling of inferiority and incompetence. Stellan Petréus is the only son of an officer in a small town in southern Sweden. Having lost his mother at an early age, he grows up to be a dreamer and a recluse. We get some interesting glimpses of his first contacts with life; the wickedness of his comrades, his first childish infatuation for Rose, the little Jewish girl, and the brooding and doubt of adolescence at the time when he is being prepared for confirmation. There is an air of naturalness, of sincerity and truth about this story of child life, so that the book has real value as a psychologic document. But it is told in a dry, lifeless manner and at times shows a complete lack of the artistic touch.

It is a far cry from Hellström's *The Man Who Lacked Humor* to Hjalmar Bergman's latest book, *Grandma and the Lord* (*Farmor och Vår Herre*, Albert Bonnier, 1921), which is a vivid, rollicking description of an old Swedish woman, a diamond in the rough, who is highly humorous in a somewhat coarse way. Grandma belongs to the hardy race of Swedish peasantry. She is one of the people born to work and to command, to bear their own burdens as well as those of others, and to keep their sorrows to themselves. She is related, if somewhat distantly, to "ma chère mère" in Fredrika Bremer's *Neighbors* (*Grannerna*), and to the major's wife at Ekeby in *Gösta Berlings Saga*. While still very young she marries Jonathan Borch, an insig-

nificant young man much her inferior, but a member of a rich old family of merchants. However, she soon manages to push her husband gently aside and take matters into her own capable hands. At times she gets into difficulties, but with the help of the good Lord she manages to get on. The assistance and advice of her fellowmen mean little or nothing to her; she gets her help from the Lord. In the evening when the room is quiet and the night-light burns dimly, it seems to her as if he comes to her bedside. Then the evening prayer becomes a little chat. "One nice thing about the Lord is that He listens—and He knows and understands—and He does not make any objections. The Lord has his secret plans, and they are, of course, carried out. But a poor soul can at least express her opinion without being interrupted. Besides, it does no harm to give Him a little information. He is omniscient, to be sure, but it is possible to look at things from different points of view."

Life does not spare "Grandma;" sorrows and cares of various kinds come to her. She is hard and thick-skinned, but she never gives up. The Lord is her source of strength. The conversation between Grandma and the Lord is the best thing in the book, and Hjalmar Bergman has reproduced it with the gentle, sympathetic irony of genuine humor.

Hjalmar Bergman's composition is often involved, capricious, and improbable, but he has the ability to create characters. And in his gallery of picturesque personages "Grandma" occupies one of the places of honor.

Maj Hirdman is a young debutante who has attracted considerable attention because of her novel *Anna Holberg* (Norstedt & Söner, 1921). The book is a description of the proletariat. This is a rich field and it has been treated in a consistent and spirited manner. It describes the development and life-struggle of young Anna Holberg. Poverty forces her out into the world at an early age. At nineteen she has landed in the industrial world, where groups of factory buildings are outlined against the evening sky, like twisted giant hands whose fingers are thrust up toward heaven in a gesture of hatred. It is here that she first comes in contact with socialism, which becomes her gospel. She is "saved." She becomes one of the most zealous members of the socialist club. But from time to time a feeling of doubt as to the genuineness of all these dreams and phrases begins to creep into her mind. Next we hear of the complete failure of the big strike, which makes a deep impression on her. She gets a position in Stockholm and is accepted in the communist intelligentsia circles. Here she rather thoughtlessly enters into relations with a handsome young communist, who hastily deserts her when he learns that she is to have a child. The child, however, becomes the turning point in Anna Holberg's life. It opens up a new world to her, and when it dies after a

few days, she sinks into a stupor of despair. Work does not satisfy her. She is weary of existence and longs for death. But she realizes intuitively that a child is her only salvation; that alone will make her want to live. She marries a man whom she does not love, but with whom she has much in common, and with the coming of the child she wins back serenity and happiness.

It is quite characteristic that the erotic element plays so minor a rôle in the book. Both the men who enter into Anna Holberg's life are sketched very lightly. Her own development, on the other hand, is drawn with a sure touch.

It is rather difficult to judge Maj Hirdman's ability in character portrayal on the basis of this novel. It almost gives the impression of being a faithful reproduction of something the author has experienced. But even this is a promising beginning.

In conclusion I want to call attention to a new Swedish anthology compiled by Karin Ek, *Swedish Poems, I-III* (*Ur svenska dikten, I-III*, Albert Bonnier, 1921). The compiler has followed a new system; the poems are not arranged chronologically, but according to content. They have been grouped under various headings, such as nature, love, solitude, death, home, etc. There may be a variance of opinion as to the advantages of such anthologies, but the selection shows excellent judgment and appreciation of poetry. By means of these cross-sections we may get a clear conception of the development of literary taste and style throughout the centuries, and we are able to see what the compiler calls "the undulating wave-like movement that links one poem to another."

We do not hesitate to recommend this new anthology to all lovers of Swedish lyrics—and let us hope that they are not too few in number.

Via Media

By KARIN BOYE

Translated from the Swedish by CHARLES WHARTON STORK

*I used to pray for joy that should be boundless,
I used to pray for grief horizon-spreading.
Have I with years grown humbler in my wishes?
Fair, fair is joy, and lovely, too, is sorrow;
But best to stand on grief's dark battle-ground
And calmly to behold the sun still shining.*



THE FAMOUS SQUARE KONGENS NYTORV WITH THE ROYAL THEATRE AS IT APPEARS IN OUR DAY

Two Hundred Years of the Danish Stage

By ROBERT NEIENDAM

On September 23, 1922, two hundred years had passed since the first Danish theatre was opened. This anniversary in the cultural history of the nation, nay of the entire Scandinavian North—for the Danish theatre was the first in the three countries—was celebrated in a festive manner by the University of Copenhagen and by all the playhouses of that city led by the national theatre of Kongens Nytorv. On this jubilee the old Court Theatre at Christiansborg Castle, so full of memories from 1767, was dedicated as a histrionic museum. As the building is not considered fire-proof according to modern standards, it has not been used for theatrical productions, except on one occasion, for over forty years; but through the kind co-operation of King Christian and the government, the theatre was turned over to *Selskabet for dansk Theaterhistorie*, which institution, with the aid of Consul General Johan Hansen, formerly Minister of Commerce, has collected interesting pictures and objects pertaining to Danish theatres and their development throughout two hundred years.

There is hardly another country that can show conditions similar to those under which the Danish theatre was established in 1722. In other lands the development has taken place gradually, through centuries of dilettantism, out of which emerged real dramatic writers and a regular histrionic profession, but in Denmark the art of the play-



THE OLD COURT THEATRE AT CHRISTIANSBORG, NOW CONVERTED INTO A THEATRICAL MUSEUM

playhouse near Kongens Nytorv (at present Ny Adelgade) in which French comedies had been staged without stirring up much interest among the public of Copenhagen. During a period of financial difficulties, Montaigu conceived the idea of playing comedies in the Danish language, and to this end solicited the assistance of Professor Holberg, who within a surprisingly short time wrote his first comedies. The opening production, however, was not one of his works, but Molière's *The Miser*; and three days later, September 26, 1722, Holberg's *The Political Tinker*, was produced for the first time. In the beginning, while the enterprise was new, the attendance was so large that the theatre could not hold the crowds that sought admittance; but those who gained entrance were, according to Holberg's own statement, "kept laughing from beginning to end."

Our knowledge of the little playhouse is unfortunately very meagre. No picture of the building has been preserved, no portraits of the actors, no financial accounts, only a few play-bills have been found. At that time critical reviews of the stage were unknown. The only contemporaneous report that has reached our time, aside from the statement of the author himself, is that of a visiting Swedish judge, but all he says in his traveling diary is that the comedy was "fair enough" (*var artig nog*). We know, however, that the actors were mostly young students who for one reason or another had broken off their studies and in Montaigu found an able instructor. But as soon as the curiosity of the public had been satisfied, interest waned. The theatre was in existence only six years, during which time it was obliged to close its doors four times owing to economic difficulties. In 1728,

wright, contrary to all rules of evolution, was created overnight by one man.

This great poet was Ludvig Holberg. The idea of establishing a Danish theatre was not his own, however, but was due to a French actor, René Magnon de Montaigu, who from 1686 had belonged to the king's Court Troupe, which had recently been dissolved. He joined with one of his compatriots, Etienne de Capien, who owned a small



LUDVIG HOLBERG, THE FATHER OF DANISH COMEDY. FROM AN ENGRAVING BY CH. FRITZACH, 1731

just as the theatre had been granted a subsidy from the government under King Frederik IV, a terrific conflagration devastated Copenhagen, and the result was that for a long time its inhabitants had other things to think of than amusements. In 1730 the king died, and during the reign of his successor, King Christian VI, pietism was the dominating force in all classes of society and rendered the existence of a theatre impossible. But, however brief and sporadic the activity was in the first national playhouse of the North, it became of everlasting significance by producing Holberg's comedies, whose moral influence has extended far beyond the modest stage on which they were first



THE ROYAL THEATRE IN 1830, HOLBERG'S COMEDY, "JACOB VON THYBOE,"
BEING STAGED. FROM A PAINTING BY CHR. Z. CHRISTENSEN

presented. Within a few years Holberg wrote over twenty comedies, and even if he often borrowed from the world's greatest dramatic writers, from Plautus to Molière, his humor and satire, his objective realism and local imagination, were entirely his own. They bear an indelible Danish stamp, and this is the reason why they are still read and played. Oehlenschläger was right when he wrote: "If Copenhagen were to be levelled with the ground and, after centuries, Holberg's comedies alone were excavated, we should know the city as well as we know the Roman era from Herculaneum and Pompeii."

Without a theatre there can be no interpretation of the human character. During the reign of pietism under Christian VI the art of the theatre disappeared in Denmark, and this is one of the reasons why that period (1730-1746) now appears to us under a shadow of gloom and dullness. But when Frederik V was elected king, the attitude towards many things changed and before the year of "mourning" was over, the organist Thielo succeeded in obtaining permission to produce plays in the Danish language in Copenhagen. The productions began in April, 1747, in a meeting hall in Læderstræde, and again the troupe of actors consisted mainly of students, though none of those from previous years were among them. After having played before His Majesty at a festival in Holtegaard during the summer of that year, the company was presented with a plot in Kongens Nytorv, where in 1748 the second Danish stage was opened in the presence of the royal family. It was with this theatre that Ludvig Holberg in his old age was connected in the capacity of literary adviser and judge, accepting or rejecting those who were candidates for players. Before his death, in 1754, all his comedies with the exception of four had been



THE GREENROOM IN THE OLD ROYAL THEATRE. FROM A DRAWING BY
KLAESTRUP, ABOUT 1850

produced, and it was through the interpretation of his characters, such as Jeppe, Erasmus, Jean de France, Jacob von Thyboe, that the company won its reputation. But Holberg always refused to accept the post of manager; he fully realized that "it is more difficult to manage a troupe of actors than an army consisting of many different nations."

During its first period the theatre operated under the municipal government which had financed the undertaking; but from 1770 it became a state institution under the direct supervision of the king with the Lord Steward acting as chief; this lasted until 1849, the year Denmark got her Constitution, from which time it ranged under the department of ecclesiastical affairs and of public instruction. The yearly allowance from king and State has varied considerably, and at present amounts to about one million kroner. The national stage is not a commercial enterprise, but must be a model theatre comprising the three forms of art: drama, opera, and ballet, maintaining the old, ingenious motto which is inscribed in gold letters above the stage: *Ej blot til Lyst*. Its artistic level must be above the taste of the moment and it must be a guiding influence in the intellectual life of the nation. And it must be said to the credit of the institution that it has fulfilled its great task. Through its hall has resounded the refreshing laughter at Wessel's immortal satirical work *Love without Stockings*; from its stage Danish poetry was first heard in Ewald's patriotic epics; and in 1801 the actor, H. C. Knudsen, made a successful appeal to the patriotism of the people. While the English fleet, under Admiral Nelson, was lying outside Copenhagen ready to bombard the city, this brave artist inspired the citizens with courage and enthusiasm for the defense of their country by reciting patriotic songs from the stage. After-



THE OLD AND THE NEW ROYAL THEATRE SIDE BY SIDE. THE OLD WITH THE FACADE BY THE GREAT ARCHITECT HARSBORFF WAS TORN DOWN IN 1874, WHEN THE NEW, BUILT BY DAHLERUP, WAS COMPLETED

wards he went on a tour through Denmark and Norway, collecting a considerable sum of money for the benefit of disabled soldiers and widows and children of fallen heroes.

The national heroes in the works of the great poet, Adam Oehlenschläger, in their gigantic interpretation by Ryge, lifted the imagination of the audience above the simple German plays by Kotzebue and paved the way for an understanding of Shakespeare's tragedies. Thus, during the years of suffering and humiliation (the time of the peace at Kiel in 1814), the theatre was the place where life was pictured on big, inspiring lines. The proscenium also formed the frame of Denmark's musical development, from the music of Italian and German directors to that which is now understood as "the Danish tune," the soft melodies, dreamy, often passionless rhythms which are an expression of something typical in Danish folk character, and which in the compositions of Weyse, and in the airs of I. P. E. Hartmann and N. V. Gade assumed a beautiful as well as an intelligible form. A new era in the history of the stage was inaugurated when J. L. Heiberg wrote his vaudevilles; Hertz, Overskou, and Hostrup their comedies, and Hauch his rich lyric poetry. August Bournonville's ballets, which have been described in a previous number of the *REVIEW*, arose out of a combination between French dancing and Northern ideality, and the theatre became a temple of beauty and humor when about 1850 Fru Heiberg had her romantic, intellectual encounter with Michael Wiehe, while Ludwig Phister excelled in his power of transformation. From this summit the Danish theatre gradually declined

toward the time of strife, a strife between romanticism on one side and Ibsen's and Björnson's realism on the other, while the declamatory beauty of the words was sacrificed to a realistic interpretation of life.

At this time (1874) the old building, erected in 1748, was torn down and replaced by the present structure, the third Danish national stage, where Holberg's comedies are still honored, but where at the same time consideration is given to the dramatic literature of the day at home as well as abroad. A generation ago artists like Emil and Olaf Poulsen and Fru Hennings were the leading talents; to-day Johannes Poulsen, Poul Reumert, and Bodil Ipsen of the younger artists have succeeded them. From an artistic point of view the greatest success is at present scored in plays like Gustav Wied's charming comedy *Two Times Two Is Five* and Gustav Esmann's idyl *The Old Home*. In these trifles the actors give a touching expression to the most lovable qualities of the national character: geniality and humor. At such performances the Danish national theatre maintains the best traditions of its history.



INTERESTED SPECTATORS IN THE OLD ROYAL THEATRE. FROM A DRAWING BY KLAESTRUP

Current Events

U. S. A.

¶ President Harding having signed the Fordney-McCumber Tariff bill, sentiment remains divided as to the ultimate benefits to be derived from this measure which proved a bone of contention for many months. Whether the bill's flexibility will work out in practice is a matter that time alone can determine. ¶ The Senate sustaining the President's veto of the Bonus bill, the country as a whole is relieved after the restlessness that obtained while advocates for and against the bill kept stirring up public opinion—which favored doing something for the soldiers and yet felt opposed to further burdens of taxation. ¶ Industrial circles show a more optimistic spirit since the agreement between the operators and coal miners has resulted in relieving the fuel situation to some extent. At the same time the Federal Coal Commission warns consumers that, at best, there will be a shortage of supplies in view of the long strike and the big demand for coal with the approach of winter. ¶ Federal Judge Wilkerson upholding the injunction against the Federated Railway Shop Crafts, negotiations between some railroads and their former employees have in a number of instances resulted in the restoration of workable relations, and it is believed that before long the country's transportation affairs will become normal. That the leaders of the railway men, however, intend to take the matter to the upper courts is foreshadowed by counsel for the defendants, who claim that Attorney General Daugherty exceeded his authority by asking for an injunction in the first place. ¶ Considerable agitation took place in educational circles because of a statement by President E. M. Hopkins, of Dartmouth College, that "too many men are going to college." The resulting controversy found opinion considerably divided, most educators agreeing that selection of students was frequently essential for their own good and future. ¶ The establishment of a new review, *Foreign Affairs*, is a notable event in international circles since those identified with the publication are among some of the most important personages in the United States. The chairman of the Council of Foreign Relations, which sponsors the new review, is John W. Davis, formerly Ambassador to Great Britain. Elihu Root is the honorary chairman, Paul D. Cravath is vice-chairman, and Edwin F. Gay, secretary. Archibald Cary Coolidge, professor of history of Harvard University, was chosen editor, with Hamilton Fish Armstrong managing editor. ¶ Denying that he had resigned from the Supreme Court to become a candidate for the Democratic nomination for the Presidency, former Justice John D. Clark in a statement declared that he would dedicate his life to getting the United States into the League of Nations.

Norway

¶ By the death of the veteran statesman J  rgen L  vland Norway has lost one of her greatest sons, a politician of exceptional ability and unblemished character. The son of a poor farmer, L  vland was not able to obtain a university education, but his thirst for knowledge was insatiable, and by patient self-education he became one of the most learned men in Norway, mastering three foreign languages and knowing perhaps more of modern history than even some professional historians. Having entered the Storting about 40 years ago as member for Kristianssand, he soon came to the front as one of the most influential politicians of the Left party, and he took a leading part in the independence movement which resulted in the separation of Norway and Sweden in 1905. L  vland was the first foreign minister of independent Norway. As president of the Norwegian Nobel Committee he had a European reputation. He was a great friend of the United States and he showed his appreciation of America's work for peace by bestowing the Nobel Peace Prize on Theodore Roosevelt, Elihu Root, and Woodrow Wilson. ¶ The long struggle raging round the plans for the restoration of the Trondhjem Cathedral has at last been settled. The international expert commission appointed by the Norwegian Government to examine the question—including two Frenchmen, two Englishmen, and a Belgian—have issued a unanimous report, rejecting the so-called geometrical system proposed by Macody Lund and recommending that the restoration be completed according to the plans of the great Norwegian architect, Professor Nordhagen. ¶ Foreign Minister Johan Mowinckel made a remarkable speech on September 13. He admitted that the prohibition of heavy wines containing more than 14 percent alcohol had been a failure, and he advocated that the prohibition law should be repealed as far as wine is concerned, while being retained with regard to spirits. ¶ An "International Institute for the Comparative Study of Culture" will shortly be established at Kristiania, the Storting and the City Council of the capital having each granted one million kroner for this purpose. The new institute will devote itself to the comparative study of languages, religion, law, folk-lore, etc. ¶ An American journalist, Mr. A. H. Henderson, recently made the ridiculous statement that 50 percent of the Norwegian university professors are Germans. As a matter of fact, there are at present only two professors of German nationality at Kristiania University, both of them scientists of the highest standing, who have never made any attempt at political propaganda. ¶ The influence of German science in Norwegian university circles is no doubt on the decline, while interest in French, English, and American thought is steadily increasing. The French Government has wisely supported this movement with a generous gift of books to the University Library.

Sweden

¶ The result of the plebiscite by which Sweden defeated total prohibition came as a surprise both to the friends and the opponents of the measure. The former had been sure of victory with a majority of at least 60 percent. The latter regarded it as probable that perhaps 58 percent of the whole electorate would vote "yes" and pinned their hope of defeating prohibition chiefly on the likelihood that in any case it would not be possible to muster the 50 percent of male votes necessary to have the matter brought before the Riksdag. ¶ The vote showed that the temperance forces were not so strong as either they or their opponents had imagined. Or rather, the extremists were not so strong as expected; for the ranks of the "antis" were swelled by many decided temperance workers who felt that total prohibition would not be practical as a means to gain their end. The male vote against the proposed law was nearly 60 percent; the female, 42.7. ¶ A survey of the vote in various districts shows that the cities and coast regions were overwhelmingly against prohibition, while Norrland, Dalecarlia, and certain parts of Värmland and Småland where the religious dissenters are strong, were for it. ¶ This decision removes the question of total prohibition from the order of the day for some time to come, but the prohibition forces have announced their intention of carrying on the fight. In view of the marked regional division of the votes, they have thrown out the proposition that the liquor question be made a local issue, so that the districts which showed a marked sentiment for prohibition could introduce it locally. On the other hand, the friends of moderate temperance have expressed the hope that now all forces would unite in a campaign of education instead of force. ¶ The well known Swedish-American, Mr. Charles S. Peterson, of Chicago, has visited Sweden in the late summer, spending most time in Stockholm and Göteborg, where he has been active in arranging America's participation in the Göteborg Tercentenary Exposition next summer. It is expected that the Swedish-American department at the fair will be very large and that it will include the history of the Swedish settlers in America, their art, and their church organizations. Mr. Peterson expects that 1,500 visitors to the fair will come from Chicago alone. ¶ In the autumn of 1918 the canal steamer *Per Brahe* was lost on Lake Wättern with all on board, leaving no trace. The calamity gained international significance because among the passengers was the artist John Bauer, whose charming fanciful drawings are known outside of Sweden as well as in his own country. It was found afterwards that the boat had capsized. The experts declared it impossible to raise the hulk, but some enterprising divers determined to make the attempt, and after many efforts stretching over two years they have at last succeeded in hauling the boat to land.

Denmark

¶ After its victory in passing, with the aid of the Conservatives, the military defense law described in a former issue, the Liberal government yielded to pressure from the other parties and compromised on a limited import regulation including chiefly cigars and footwear. This measure is favored by all parties outside of that represented in the government. ¶ The import regulation, together with a new land tax, also passed in the last minute before adjournment, has resulted in a movement on the part of the Danish Agricultural Society to form its own political party with independent candidates for the coming elections. At the same time the Industrial party, which had only three representatives in the Folketing, has split, two of its members deciding to combine with former Conservative member of the Folkething, Editor Asger Karstensen, to form a new party with an extended programme, while only one of the old Industrial party members remains to perpetuate the party name and programme. ¶ The possible co-operation of the Conservatives with the Socialists and Radicals—a possibility that has formerly been thrown out for consideration by the Socialists—has now been taken up for consideration also by the Conservatives. Recently a young member of the Folkething, P. Korsgaard, who has often been mentioned as the future leader of the Conservative party, at a political meeting said that the time might come when the Conservatives would make their way to power by uniting with the Socialists and Radical Left party against the Liberal Left, more particularly on the subject of import regulation, and thus force out the government, which is hardly expected to concede more than it has already done by the law for regulating the import of cigars and footwear just passed. The general opinion, however, is that when the time comes for the present ruling party to retire, it is most likely to be succeeded by a purely Socialist government, possibly with some aid from the Radical Left. ¶ The unrest in all the political parties is partly due to the uncertainty created by the retirement of a man who for many years has been the mainstay of the Liberal Left, J. C. Christensen. He has for some time declared his intention of retiring, largely moved by failing health. Last August he resigned his portfolio as minister of ecclesiastical affairs in the Neergaard cabinet to Minister of Education Jacob Appel, who thus combines two portfolios. Though a strong party man who has during his active career roused violent opposition in many quarters, J. C. Christensen on his retirement received an almost unanimous tribute from all over the country. ¶ The economic situation in Denmark is now somewhat better than it has been, both as to the State and private concerns. The State railways have begun to pay, and almost the whole merchant marine is in active service again. Unemployment has decreased.

An American Book Table

Title	Author	Publisher
FICTION		
BEST SHORT STORIES OF 1921	Edward J. O'Brien	Small, Maynard
BIRTHRIGHT	Thos. Sigismund Stribling	Century
MARIA CHAPDELAINE	Louis Hémon	Macmillan
ONE OF OURS	Willa Cather	Knopf
BABBITT	Sinclair Lewis	Harcourt
VANDEMARK'S FOLLY	Herbert Quick	Bobbs-Merrill
GENTLE JULIA	Booth Tarkington	Doubleday
ONE MAN IN HIS TIME	Ellen Glasgow	Doubleday
THE GLIMPSES OF THE MOON	Edith Wharton	Appleton
CHILDREN OF THE MARKET PLACE	Edgar Lee Masters	Macmillan
LOST VALLEY	Katharine F. Gerould	Harper
CERTAIN PEOPLE OF IMPORTANCE	Kathleen Norris	Doubleday
POETRY AND DRAMA		
COLLECTED POEMS	Edwin A. Robinson	Macmillan
THE Hairy Ape, Anna Christie, The First Man	Eugene O'Neill	Boni & Liveright
Portrait of Mrs. W.	Josephine P. Peabody	Houghton
SLABS OF THE SUNBURNT WEST	Carl Sandburg	Harcourt
GENERAL LITERATURE		
A SHORT HISTORY OF AMERICAN LITERATURE	Wm. Peterfield Trent	Putnam
KNUT HAMSN	Hanna Astrup Larsen	Knopf
AMERICA AND THE YOUNG INTELLECTUAL	Harold Edmund Stearns	Doran
STEEL: THE DIARY OF A FURNACE-WORKER	Charles Rumford Walker	Atlantic
OF ALL THINGS!	Robt. Charles Benchley	Henry Holt
TRAVEL AND DESCRIPTION		
CIVILIZATION IN THE UNITED STATES	Harold Edmund Stearns	Harcourt
THE DRAMA OF THE FORESTS	Arthur Heming	Doubleday
THE LAURENTIANS	Thos. Morris Longstreeth	Century
THE NORTHWARD COURSE OF EMPIRE	Vilhjalmar Stefansson	Harcourt
THE COWBOY	Philip Ashton Rollins	Scribners
MY DISCOVERY OF ENGLAND	Stephen Leacock	Dodd Mead
BIOGRAPHY AND REMINISCENCES		
AMERICAN PORTRAITS, 1875-1900	Gamaliel Bradford	Houghton
MY BOYHOOD	John Burroughs	Doubleday
WOODBOW WILSON AS I KNOW HIM	J. P. Tumulty	Doubleday
RALPH WALDO EMERSON, HOW TO KNOW HIM	Sam'l McChord Crothers	Bobbs-Merrill
UP STREAM, AN AMERICAN CHRONICLE	Ludwig Lewisohn	Boni & Liveright
THE BOOK OF JACK LONDON	Charmian London	Century
THE WHISTLER JOURNAL	Elizabeth & Jos. Pennell	Lippincott
MEMORIES OF A HOSTESS (MRS. JAMES T. FIELDS)	M. A. DeWolfe Howe	Atlantic
MIRRORS OF WASHINGTON	Anonymous	Putnam
HERMAN MELVILLE, MARINER AND MYSTIC	Raymond M. Weaver	Doran
HISTORY AND POLITICS		
THE FOUNDING OF NEW ENGLAND	James Truslow Adams	Atlantic
THE STUDY OF AMERICAN HISTORY	James Bryce	Macmillan
STORY OF MANKIND	Hendrik W. Van Loon	Boni & Liveright
PRIME MINISTERS AND PRESIDENTS	Charles H. Sherrill	Doran
WHAT NEXT IN EUROPE?	Frank A. Vanderlip	Harcourt
THE GREAT ADVENTURE AT WASHINGTON	Mark Sullivan	Doubleday
ENGINEERS AND THE PRICE SYSTEM	Thorstein B. Veblen	Huebsch
PUBLIC OPINION	Walter Lippmann	Harcourt
PHILOSOPHY		
THE MIND IN THE MAKING	James Harvey Robinson	Harper
HUMAN NATURE AND CONDUCT	John Dewey	Henry Holt
THE ARTS		
A HISTORY OF EUROPEAN AND AMERICAN SCULPTURE FROM THE EARLY CHRISTIAN PERIOD TO THE PRESENT DAY	Chandler Rathbon Post	Harvard Univ.
SCANDINAVIAN ART	Laurin, Hannover, Thiis	Amer. Scand. Found.
THE THEATRE OF TOMORROW	Kenneth Macgowan	Boni & Liveright
		A. C. R.

Books

A Book of Danish Verse. Translated in the Original Metres by S. Foster Damon and Robert Silliman Hillyer. Selected and Annotated by Oluf Friis. SCANDINAVIAN CLASSICS, Volume XIX. New York: The American-Scandinavian Foundation. 1922.

After the first reading of this volume the sensitive reader feels that the motto of the book ought to be: Infinite riches in a little room. Even the amateur in the Danish language, he who does not know it academically, but who knows Denmark and the atmosphere of Denmark, must feel a thrill when he finds this book before him. He has probably heard many times in Danish *Roses Proudly Glow in Dana's Bowers*, and he has tasted the flavor of it, and fondly believed that it was as difficult to put the lilt of it into English as it is to translate adequately Goethe's *Kenst du das Land wo die Citronen Blühen*, and here is Adam Oehlenschläger's *There Is a Charming Land* carried into English with that special rhythmic effect which it once seemed impossible to imitate.

When one realizes the sympathy and skill of these translators—or rather, poetic interpreters—one regrets that they have not attempted to put into English that delightfully melodic operetta of Drachmann's, *Once Upon a Time*.

Leaving the older poets, one naturally turns to Drachmann—the greatest of all lyric poets in a country of lyric poets—to Johannes V. Jensen, and to Johannes Jørgensen, as tests of the technique of the translators. We are grateful to them for giving us Jensen's *Columbus*, a poem in which he withdrew no allegiance to Leif the Red, but in which he represented the noble attitude of a great soul, scorned and betrayed. But the rendering of *Columbus* is easy compared with the arduous work needed to make Jørgensen's *Autumn Dream* or Drachmann's *Sakuntala* appealing and convincing.

Let us take *The Sleeper* by Emil Aarestrup. It is a pastel; a careless brush of the finger would spoil all the beauty; but S. F. D. has given it to us complete and almost perfect.

Take again the simplicity of *Christ's Manhood* by Oehlenschläger:

"I know not where thou art,
Where hast thou gone, dear child,

Thou who from earth's young heart
Hast looked to Heaven and smiled?
Ah, in the scorched field
I search for thee in vain,
But in the woods concealed,
I find thee once again."

The interpretation of Hauch's *Ballads*, hitherto only known by mere snatches in English, should be of interest to many readers. They are done with unusual spirit and force. The objection may be made that the selections from Bishop Grundtvig might have been more numerous, that they are scarcely indicative enough of the poetic utterances of this greatly distinguished patriot; but this objection will probably be made by the Dane familiar with his sacred poetry; and this volume might easily be overfilled with hymns, many of them medieval paraphrases much better done by other writers. The weird *The Harrowing of Hell* is included. It shows the almost fierce simplicity and directness of the faith of this fervent clergyman. By the way, it might be asked why do the translators prefer to use "Dana" instead of "Dania"?

The first satisfactory translation of Poul Möller's *The Master Among the Rioters* is given us by S. F. D. This book would lack much if it did not include Christian Winther's *Fly, Bird, Fly*, which is a little masterpiece, and which it is hard to divorce from memories of Peter Cornelius' singing of it.

"Fly, bird, fly over Furesøen's billows;
Twilight is gathering grey.
Palely the light in the waterside willows
Slants to the westward away.
Winds in the darkening forest are warning
Younglings and mate of the night;
Fly to them now, but come back in the
morning,
Tell what you saw in your flight."

A careful analysis of these translations, in comparison with some of the famous originals at hand, shows small faults of exactitude, but these defects are almost negligible in view of the difficulty of the task; and when one becomes accustomed to the regular beat of Danish verse—so strong, yet never monotonous—like the quick strikes of a war-drum or the softer beats of a tambourine, one occasionally misses something of the Danish rhythm which cannot be reproduced in any other language in its fullness, but which these translators have marvelously imitated. It is a veritable triumph; for the true translator or interpreter

needs most what these two seem to possess— hearts, trained fingers, and the power of throwing themselves into the moods of the poet.

In Jensen's energetic, vivid vers libre *At Memphis Station*, S. F. D. translates "goloshes" as "rubbers."

*"Court the damosel with roses and gold ring,
And begin your saw-mill, like other people.
Yank on your rubbers regularly . . .
Look about you, smoke your sapient pipe
In sphinx-deserted Memphis. . . ."*

In Philadelphia, S. F. D. would have said "gums" even at the risk of the rhythm, and "gum shoes" would be more in the atmosphere of Tennessee. Memphis is not treated altogether justly by Jensen in his resounding verse, but if one reaches that station on a rainy night, even the inhabitants of that imperial city ought to excuse him.

Johannes Jørgensen is right when he speaks of the sensuous richness of Sophus Claussen. And for lightness and grace of *Pan*,—

*"Pan sat and laughed,
As he laughs all day,
Except when he chooses
To sit and play."*

"Infinite richness in a little room,"—and just enough! The reticence of the editors is as admirable as their good taste.

MAURICE FRANCIS EGAN.

Per Hallström: Selected Short Stories.

Translated by F. J. Fielden, SCANDINAVIAN CLASSICS, Volume XX. New York: The American-Scandinavian Foundation, 1922.

Among the brilliant group of Swedish writers who burst out in the nineties Per Hallström holds an important place. Successful in verse, the novel and the drama, he is best known for his shorter prose fiction. Admirers of the typical French or American story will, however, find some difficulty in according him high rank. Different as are French ideals from ours in this field, the two are alike in their demands for compactness and proportion. A good short story, we have been taught to feel, should include nothing superfluous or extraneous. But we must revise any stereotyped rules if we are to appreciate Hallström.

To get the right attitude we must form no preconception as to what a short story should be, granting the author his own method in

each separate case, and reserving judgment until we have read the whole. This being done, we shall, I think, enjoy most of the present volume and find in it the development of new artistic possibilities. Whether in the end we may call the author an intelligent experimenter rather than a master will be a matter of taste.

Hallström resembles Hawthorne in his stressing the idea rather than character in his fiction. Despite the realism of method to which nearly all modern writers are bound, we sense in these stories, if not an allegorical, at least a symbolic meaning. To present life cleverly for its own sake is not Hallström's purpose, nor is it to evolve an ingenious plot. Rather, as the sum of a given story, do we attain to a flash of both heightened moral beauty and a deepened philosophy of life. With dark seriousness as his prevailing mood, Hallström brings out a remarkable nobility and purity in his characters. He resembles Hardy in the clear relief with which courage and faithfulness stand out against the background of untoward fate. This is peculiarly the case with *Hidden Fires*, which to my thinking is decidedly the masterpiece of the present volume. But the simple-hearted hero in *A Secret Idyll* is also much like Giles Winterbourne in *The Woodlanders*. Faithfulness and courage! When truly incarnate, how can they fail to stir us to the inmost fibre?

But Hallström is a hard author to pigeon-hole either as to subject or treatment. Many periods, many types serve to bring out his genius. He has a distinct flair for the romantic, as in his Don Juan story and the rich atmosphere of *Carneola*. In general, however, he prefers a modern scene, with a character of the down-and-out class as protagonist. His idealism challenges the crudeness of sordid surroundings and triumphs the more from meeting such opposition squarely. But it is in the dramatic structure of his stories that Hallström seems most arbitrary. Though he can be clear and direct, he often prefers to confuse our sense of unity and to delay the action with digressions. He wishes, no doubt, to give a more naturalistic effect than that of the crystallized French type. His climaxes, therefore, often bring us a thrill of surprise quite different from the Jack-in-the-box sort to which we are accustomed. In this he is true to life, for do not the crises of the spirit often come in an apparently illogical way?

We must be careful not to condemn Hallström before we see what he is trying to do.

The present collection of stories will be of interest to all who are attempting to know the best of contemporary literature in Scandinavia. Hallström will not rival in general popularity such authors as Selma Lagerlöf, Verner von Heidenstam, and Hjalmar Söderberg; but his genius has a stimulating quality of its own, in which imagination and spiritual fineness play the leading parts. Mr. F. J. Fielden seems in his introduction to be too much bound by Swedish estimates of Hallström, but his translation is adequate and sympathetic.

C. W. S.

Northern Lights

ANDERS DEWAHL IN AMERICA

At the conclusion of a summer vacation in America, Anders DeWahl was invited by the New York Chapter to give an evening of readings from Swedish lyric and dramatic literature at the Hotel Astor on October 5. Five Swedish societies in New York joined with the Chapter in extending this invitation to Mr. DeWahl. The recital was followed by a reception and buffet supper. Mr. DeWahl's career and influence on the Swedish stage are described in the October REVIEW. An earlier recital in California is referred to in the following comment from a San Diego paper.

"When an actor reaches the point in his art where mere language becomes only an incident in his portrayals, he is worthy of the study and emulation of those devoted to that form of art. Those who heard Mr. DeWahl will never forget his marvelously delicate shading, the cadence of a voice controlled to the expression of every human emotion."

PROFESSOR SVEDBERG TO WISCONSIN

Professor Theodor Svedberg of Uppsala University, one of the world's greatest authorities in the field of physical chemistry, has accepted an appointment to lecture in the spring term of 1923 at the University of Wisconsin and the following summer school session. While in this country Professor Svedberg will also visit Yale University and will be one of the foreign speakers at the dedication of the new chemical laboratory.

ROLF AND BORGNY HAMMER

The sudden death last April of the singer Rolf Hammer brought to an end a life which had been consistently devoted to the higher and more idealistic forms of music and dramatic art. We are indebted to Mr. J. C. M. Hansen, of Chicago, for details regarding the work of Rolf Hammer and his talented wife, the actress Borgny Hammer, in the cause of Northern culture. In its courage and intrepidity it may be compared to that of their compatriots who broke ground in the virgin prairies of the West. Rolf Hammer's first visit to this country was when he came as soloist with the Norwegian Student Singers who toured the country, and his beautiful tenor voice was said by all who heard the choir to be the outstanding feature of its concerts. It was probably this visit that made him decide to cast his fortunes with this country, and for many years he and his wife lived and worked with Chicago as their headquarters. Though handicapped by the fact that English was a foreign language to them, they organized and carried through successful tours through all parts of the West and South and latterly the East, too, playing Ibsen's social dramas to appreciative audiences in all parts of the country. In addition Rolf Hammer continued his work as a singer, and has probably done more than any other single man to make Norwegian composers known in American musical circles.

Of the ideals that animated Rolf Hammer Mr. Hanson says: "In his art it was not a question of what was most popular or most likely to draw. He must give of his best or not at all. It was because of these and many other sterling qualities that his many friends in the old motherland as well as in his new home felt that in the death of Rolf Hammer we were deprived of another of those who have stood for real and lasting spiritual values against the materialism, coarseness, and even degeneracy that have in so startling a manner permeated many of our cultural activities during the period of the war and the years that have followed immediately upon the world crisis."

A DENMARK NUMBER OF "WORLD AGRICULTURE"

World Agriculture is a magazine published quarterly at Amherst, Massachusetts, by the World Agricultural Society, a non-commercial

organization which calls itself "an informal fellowship of individuals and organizations interested in the world aspect of agriculture and country life." With the experiences of the World War as a starting-point, the Society aims to promote co-operation and conservation in the world's natural resources as one of the necessary steps toward world peace. In recognition of the progress Denmark has made toward the solution of these special problems, the summer issue of the magazine was a Denmark Number. A leading feature of the number was an article on the reclamation of the heath entitled "How Denmark Turned More than 2,500 Square Miles of Useless Land into Forests and Fields" by Roger Nielsen, special attaché to the Danish Legation in Washington. Dr. S. Sørensen, agricultural advisor to the Danish government, contributed an article on "Danish Agriculture and Its Co-operative System."

BJÖRNSON IN GERMANY

Beyond Human Power, Part I, has been played in Munich under the direction of the author's Son, Björn Björnson. One of our friends who was present says that the audience showed intense appreciation—but not expressed in applause; an attempt at the usual irreverent clapping was hissed down.

THE EINAR JÓNSSON GALLERY DEDICATED

The REVIEW has several times mentioned the projected gallery for the works of the sculptor Einar Jónsson which has been built in Reykjavik for this talented son of Iceland. The gallery has now been completed and was dedicated in the presence of the members of the Alting and other representative citizens. It is Iceland's first art museum, and it is raised to house the works of a single man. It is unique in that it is a tribute of a whole community to an artist who has risen in their midst, has won fame in the great world, and has returned to work among his countrymen. All the sculptor's works which have been scattered around in Europe and America will now be collected there. To the present and the future generations of Iceland the collection will stand as the great artistic interpretation of the land of snow and fire.

JENS FLAATEN

Jens Flaaten of Duluth, whose death on August 5 by an automobile accident came as

a shock to his friends everywhere, has for thirty years been closely identified with the cause of Northern music. He was born in Christianssand, Norway, fifty-three years ago and came to this country as a very young man. For thirty years he has been a resident of Duluth, where he was orchestra leader in the Lyceum theatre. In addition to this work, he has been active in promoting Norwegian male chorus singing, as leader of the local chorus and for many years as leader of the national organization of male choruses. He was also leader of the Swedish singing society Orpheus. His death in the prime of life is a great loss to the cause to which he had devoted his energies.

A VALUABLE WORK ON DENMARK'S ECONOMICS

Economic Development in Denmark Before and During the World War by Harald Westergaard, professor of political science in the University of Copenhagen, has been printed for the Carnegie Endowment for International Peace in England by the Oxford University Press (1922). In a book of about 200 pages the distinguished Danish economist has given us a well balanced history of those sane economic experiments in co-operation and social insurance which have won for little Denmark the admiration of larger nations. What is more, he has brought them down if not to date at least to 1918. He doubts the wisdom of the "war doles" which the government has thought itself obliged to make to unemployed labor and regrets this break in the continuity of Danish social evolution with its premium on individual initiative.

HALLSTRÖM CHAIRMAN OF THE NOBEL COMMITTEE

The author Per Hallström, whose *Selected Short Stories* is published this year in the CLASSICS series of the Foundation, has this year been elected chairman of the Nobel Committee of the Swedish Academy, which has to do with the award of the prize for literature. Hallström has since 1913 been a member of the Nobel Committee of the great Eighteen and has served as the committee's expert on English and German literature. Other members of the committee serve as expert advisors on French, Italian and Spanish, and Slavic literature.

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PUBLICATIONS OF 1922—SCANDINAVIAN ART

A New York business man came into the office of the Foundation and picked up from a desk the first complete copy of SCANDINAVIAN ART. He stayed for an hour and almost missed a dinner appointment. To see it standing on a desk is to be impressed with the volume's appearance and dignity; to open it is to be fascinated by its abundance of illustrations and a text that runs along like a narrative of adventure. It is the most important work so far published by the Foundation. No book can more quickly take the mind of the reader to Denmark, Norway, and Sweden. In 365 illustrations the countries of the North are seen through the eyes of their greatest artists.

This is the fifth MONOGRAPH to be published by the American-Scandinavian Foundation. The contributors to the volume are Carl G. Laurin of Sweden, Emil Hannover of Denmark, and Jens Thiis of Norway. The Introduction was written by the American critic Dr. Christian Brinton. The book is bound in blue cloth, simply lettered in gold. The jacket design, an oncoming Viking ship with the arms of the three countries emblazoned on the sail, is the work of Trygve Hammer.

Our recommendation to each of our readers is first to buy the book for himself and then for his friends.

PUBLICATIONS OF 1922—TWO CLASSICS

"There is a charming land

Where grow the wide-armed beeches—"

These two lines by Oehlenschläger are the first in *A Book of Danish Verse* translated by Robert Silliman Hillyer and S. Foster Damon and published by the Foundation as a CLASSIC for 1922. The collection begins

with Oehlenschläger and ends with Johannes V. Jensen. The translators are two young men, poets in their own right, and Fellows of the Foundation to Denmark for 1920-1921. The Foundation takes double pride in this book; it is a good book, and it is fruit of the student exchange with Denmark.

In the second CLASSIC, *Per Hallström: Selected Short Stories*, prominence has been given to tales with a Swedish setting. In "Melchior," "Hidden Fires," and "The Water-finder," Hallström's vivid descriptions of nature become an integral part of the stories; "Symposium," "Amor," and "Don Juan's Rubies" illustrate his gift of humor; "Carneola," the richness and restraint of his imagination; "The Gardener's Wife" and "A Secret Idyll," the pathos which is not sentimentality. The selection and translation have been made by Lektor M. J. Fielden of Lund. Per Hallström is one of the great group of Swedish writers who came to fame in the nineties, a compeer of von Heidenstam, Fröding, Selma Lagerlöf, and Oscar Levertin.

THE CHARLES MEN IN ENGLAND

"It is a commonplace that good books are harder to review than bad," says a reviewer in the London *Spectator* as he begins a column on what he clearly considers a good book, *The Charles Men*. Heidenstam "contrives to give the impression that each story one reads is slightly better than the last . . . So far as one unfamiliar with the original tongue can see, Mr. Stork's translation is excellent; at any rate, it reads less like translation than original composition. The American-Scandinavian Foundation are to be congratulated on the edition."

DR. LYNCH DECORATED

In a series of articles in *Christian Work*, Dr. Frederick Lynch as "The Observer" has described his spring and summer months in Sweden, Norway, and Denmark. Dr. Lynch is a Trustee of the Foundation. He went to Sweden in May on the invitation of Archbishop Söderblom to give a series of lectures on Christian unity under the Olaus Petri Foundation. He then went to Norway and later to Denmark where he attended the international conference on world peace called by the Church Peace Union. The King of Sweden has conferred on Dr. Lynch the decoration of the Order of the North Star.

MR. HOLT AND MR. MÖLLER IN SCANDINAVIA

In the middle of August, there appeared in the newspapers of Copenhagen a comprehensive interview on the work and policies of the Foundation given out by Hamilton Holt, President of the Foundation; and H. Esk. Möller, Treasurer. Mr. Holt was in Copenhagen as a delegate to the conference of the Church Peace Union and Mr. Möller spent the summer in Denmark.

Mr. Holt landed in Bergen in mid-July, and was welcomed by friends of the Foundation in Christiania. At the conclusion of the conference in Copenhagen, he went to Stockholm. This was his first visit to the Scandinavian countries.

THE STUDENTS' TOUR

The adventures of eighteen representatives of American education who travelled through Denmark, Norway, and Sweden in July and August will be the subject of a brief article in another Number of the REVIEW. This tour was made under the auspices of the Institute of International Education and the American-Scandinavian Foundation. The party sailed on the Cunard liner *Saxonia* with more than 300 other student travelers going to England, France, and Italy. Committees of reception met and welcomed the American party in Copenhagen, Christiania, and Stockholm, Dr. Vincent Næser acting as chairman in Copenhagen, Mr. Nils Parmann in Christiania, and Minister Harald de Bildt in Stockholm. Mr. Creese, Secretary of the Foundation as leader, and Professor A. B. Benson of Yale University as official lecturer, accompanied the group.

IN THE SUMMER PERIODICALS

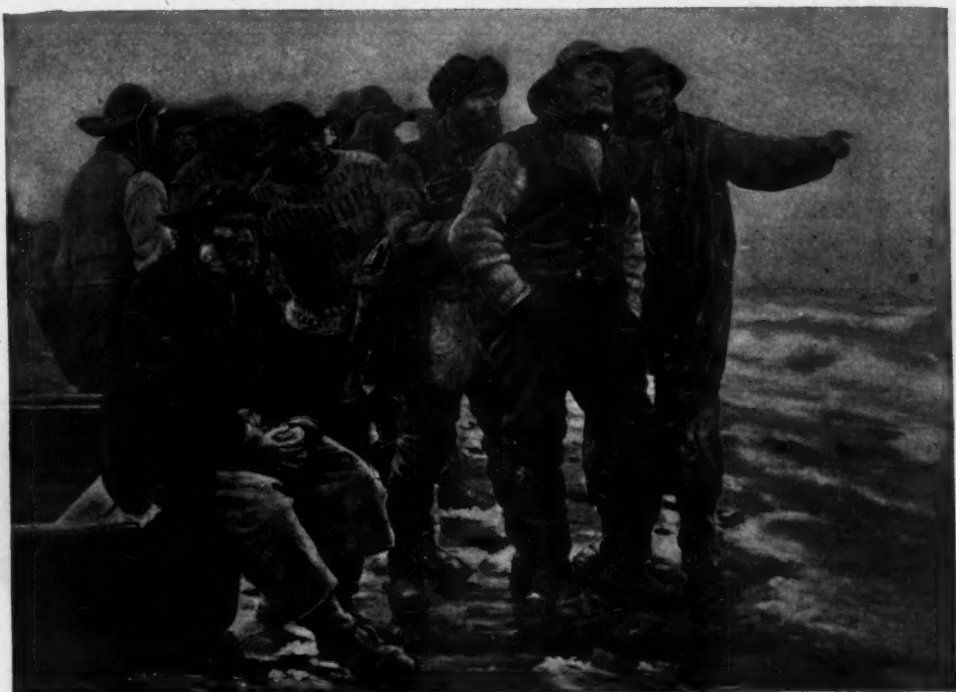
From May to September, Dr. Leach was travelling in central and southern Europe, but even at that distance he spoke for the Scandinavian North. In the *Churchman* for July 8, appeared his article "A New Danish Experiment" describing the International People's College at Elsinore; readers of the REVIEW for August saw his "Iwana Rapponen—A Visit to a Finnish Co-operator"; and in the *Outlook* of September 20, was a review of the work of Prince Eugen of Sweden.

ANTON DAVID UDDEN, 1886-1922

It is with regret and sympathy for his family and friends that the REVIEW records the death of Dr. Anton David Udden, McFadden Fellow of the Foundation to Denmark, 1921-1922. Dr. Udden was a graduate of Augustana College and had received the degrees of Doctor of Philosophy from the University of Pennsylvania in 1922. His last year was spent in physical research at Copenhagen under the direction of Professor Bohr. He was stricken just at the conclusion of long preparation for a scientific career which promised to be unusually brilliant.

IN GEOGRAPHY AND GEOLOGY

"A Map of the Distribution of Population in Sweden" is the title of an article in the *Geographical Review* the journal of the American Geographical Society. The author is Baron Sten De Geer, Fellow of the Foundation from Sweden for 1922-1923. Baron De Geer was at the University of Chicago during the summer session and delivered there a series of lectures. His research in America is concerned with the relations between geography and the industrial concentration of population. Professor Gerard De Geer, his father, has published in Stockholm a report of his geological expedition to America in 1920, "Correlation of Late Glacial Annual Clay-Varves in North America with the Swedish Time Scale." The American studies begun by Professor De Geer are being carried on by his assistant, Dr. Ernst Antevs, Fellow 1919-1920, who recently conducted an excursion of American geologists in the Connecticut Valley.



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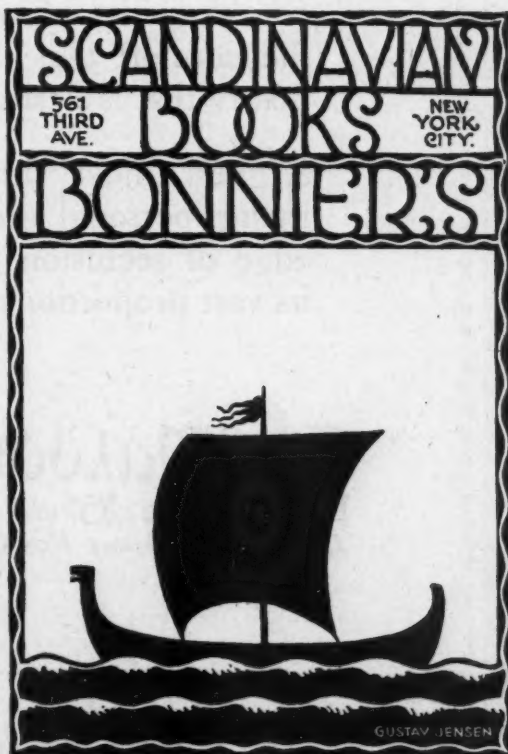
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At Broadway, 44th to 45th Streets—the center of New York's social and business activities. In close proximity to all railway terminals.

EUROPEAN PLAN

\$3.50 A DAY AND UPWARD

To have stayed at the ASTOR is to have *lived* in NEW YORK

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

OF THE AMERICAN-SCANDINAVIAN REVIEW, published monthly at New York, N. Y., for October 1, 1922.
State of New York, County of New York—ss.

Before me, a notary public in and for the State and county aforesaid, personally appeared Hanna Astrup Larsen, who, having been duly sworn according to law, deposes and says that she is the editor of THE AMERICAN-SCANDINAVIAN REVIEW, and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
Publisher—The American-Scandinavian Foundation, 25 West 45th St., New York.

Editor—Hanna Astrup Larsen, 25 West 45th St., New York.

Managing Editor—Hanna Astrup Larsen, 25 West 45th St., New York.

Business Manager—James Creese, 25 West 45th St., New York.

2. That the owners are (give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock):

The American-Scandinavian Foundation, 25 West 45th St., New York.

Hamilton Holt, President, 15 West 37th St., New York.

H. Esk. Möller, Treasurer, 15 Broad St., New York.

James Creese, Secretary, 25 West 45th St., New York.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are (if there are none, so state): None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is (this information is required from daily publications only).

HANNA ASTRUP LARSEN.

FREDK. SPRENGER.
Notary Public.

(My commission expires March 30, 1924.)

Sworn to and subscribed before me this 20th day of September, 1922.

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CREX

TRADE MARK P.T.E. U.S. PAT. OFF.
MADE IN U.S.A.

First of All— *they look well*

CREX Rugs look well in every room in the house. Indeed, they increase the charm and freshness of every room. There are colors both subdued and warm. Patterns formal and sprightly. Sizes to fit everywhere. And these rugs keep on looking well for a long, long time. The dirt is wiped off with a damp cloth, or shaken out with a toss. You'll always be satisfied if you buy rugs with the name C-R-E-X woven in the edge of the side binding. They'll always look well—

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CREX Rugs smile under an unbelievable lot of traffic. Two things make them wear well. The material—strong, new wire grass, selected for its husky fiber. And the weave—a special patented process by which the strands of grass are twisted, like the threads of steel in a cable, to give added sturdiness. Before you choose a rug—for any room in the house—look at CREX Rugs, and for your own protection be sure the name C-R-E-X is woven in the edge of the side binding. Dealers everywhere have them.

*Handsomely illustrated Color
Catalog mailed on request.*

CREX CARPET CO.
295 Fifth Ave. New York

TRADE NOTES

SWEDISH CHAMBER OF COMMERCE DIRECTORS

Two valuable acquisitions to the Swedish Chamber of Commerce of the U. S. A. have been made by the election to the board of directors of F. Charles Schwedtmann, Vice-President of the National City Bank, and Charles W. Ballard, the managing partner of D. S. Walton & Company. Mr. Ballard is also largely identified with insurance interests. Mr. Schwedtmann was elected to take the place of the late C. E. Billquist. Both men stand high in the financial and commercial circles of this country, and their identification with the Swedish Chamber of Commerce can only prove of the greatest benefit to that steadily growing organization.

SCANDINAVIA AND THE NEW TARIFF

It is as yet too early to more than guess as to what effect the new tariff will have on trade relations between Scandinavia and the United States. The new schedule will materially touch the Danish dairy products, and it is a question to what extent the butter exportations will be handicapped. It is believed, however, that readjustments will follow which will reduce the obstacles of the increased duties to a minimum, since the exchange of American and Scandinavian raw and manufactured products for the past few years has reached a point where there is an essential demand for what is produced in the respective countries.

DENMARK INCREASES EXPORTS OF BACON AND PORK

Last year Denmark exported 70,000 tons of bacon and pork as against 40,000 tons in 1920. The greater part went to England, and only a small quantity was sold to Germany and Switzerland. The number of pigs killed or exported alive last year was 1,403,032, against 825,474 in 1920.

WHAT THE COD MEANS TO NORWAY

It is estimated that the value of the codfish catch to Norway amounted to no less than 34,500,000 kroner last year. Quantitatively considered, the catch was almost double that of 1920. The result as a whole is considered the best within the past five years.

DENMARK INCREASING TRADE WITH CUBA

As a result of the new American tariff it is stated on good authority that Denmark will turn its attention to Cuba with respect to many agricultural products. Exports of Danish potatoes to the United States had assumed considerable proportions before the new duties took effect. As Cuba imports annually 180,000,000 pounds of potatoes, Denmark expects to get a big share of this business.

HISTORY OF NORWEGIAN WHALING INDUSTRY

At the instance of the Norwegian Whaling Association, the secretary, Sigurd Risting, has written a history of that industry, which shows to what an extent it differs to-day from what obtained years ago, and the various methods employed under varying conditions. There is an interesting account of the different kinds of whales, and the more than 200 illustrations of the work add value to the book, which reflects great credit on the author, who for more than 20 years has gathered material for that purpose.

F. L. Smidth & Co.

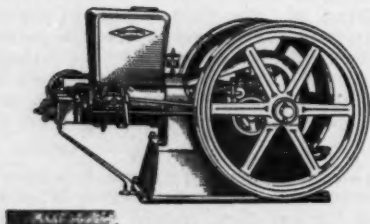
(Founded in Copenhagen, 1862)

Designers, Equippers and Builders of
Portland Cement-making
Factories.

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Paris, 25 Rue Pigalle
New York, 50 Church Street

Assurance

OWNERS of the Worthington kerosene-gasoline engine have more than just a general utility engine. They have the assurance of the performance that goes with the products of a concern that has built machinery for power plants since 1840.



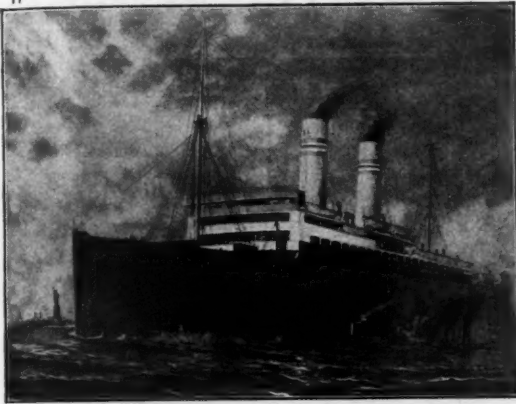
Worthington Pump and Machinery Corporation

Executive Offices: 115 Broadway, New York City Branch Offices in 24 Large Cities

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NORWEGIAN AMERICA LINE



Modern Twin-Screw Passenger and Mail Steamers

"STAVANGERFJORD"

Gross tonnage, 12,978. Length, 552 feet

AND

"BERGENSFJORD"

Gross tonnage, 10,709. Length, 530 feet

SUPERBLY fitted Cabins de Luxe. Spacious Staterooms, Lounges and Smokerooms. Extensive Promenade Deck Space. Excellent Cuisine. Every Comfort for Cabin Passengers. Passengers Have Option of the Scenic Railway from Bergen to Kristiania or the Coast Route.

First class rates.....\$200.00 and up

Second class rates..... 135.00 and up

Third class rates..... 105.50 and up

For further information apply to local agents or to General agencies.

Norwegian America Line Agency, Inc.

22 Whitehall St., New York

115 South Dearborn St., Chicago, Ill.

HOBE & CO.....319 Second Ave., Minneapolis, Minn.
REIDAR GJOLME COMPANY, INC.....706 Third Ave., Seattle, Wash.
BENNETTS TRAVEL BUREAU.....Third & Market Sts., San Francisco, Cal.

Passenger, Mail and Freight Service
Direct Between New York, Bergen, Stavanger, Kristianssand and Kristiania.

StavangerfjordNov. 3

BergensfjordNov. 24

StavangerfjordDec. 9

Trains leave Kristiania daily for Sweden, Denmark, Germany and Finland, as follows:

	Approximate time of journey
Gothenburg	9 hours
Stockholm	14 hours
Malmö	18 hours
Helsingborg	17 hours
Copenhagen	19 hours
Hamburg	32 hours
Berlin	31 hours

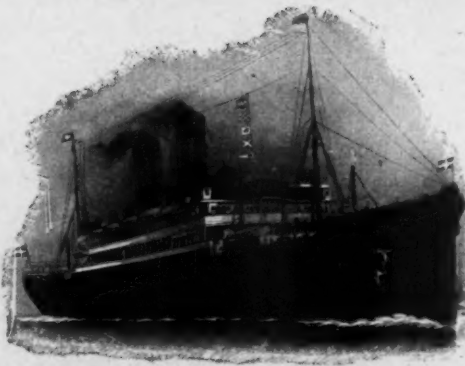
Steamers leave Kristianssand for Frederikshavn (connecting with train for Copenhagen) every Monday, Wednesday and Friday at 3 A. M.—(11 hours).

Direct special connection is maintained by a weekly service between Bergen and Hamburg direct.

Booklets regarding North Cape, Spitzbergen, and fjord cruises on application.



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ROYAL SCANDINAVIAN AND UNITED
STATES MAIL SERVICE TO AND FROM
NORTHERN EUROPE

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**Christiansand, Christiania,
Copenhagen.**

Stockholm **Helsingfors**
(rail Christiania) (steamer Copenhagen)

**Four Fast, Modern Twin-Screw
Passenger Steamers**

"OSCAR II" "FREDERIK VIII"
"HELLIG OLAV" "UNITED STATES"

Quick connections to and from Germany, Poland
and other Baltic Countries

Through Bookings to and from All Principal
Cities of Northern and Central Europe

For rates, sailings and other information address

SCANDINAVIAN-AMERICAN LINE

General Offices: Passenger Department, 27 Whitehall Street, New York

117 N. Dearborn St., Chicago, Ill.
123 S. Third St., Minneapolis
248 Washington St., Boston

544 Market St., San Francisco
702 Second St., Seattle, Wash.
105 Third St., Portland, Ore.



SHIPPING NOTES

TO DEEPEN ENTRANCE TO COPENHAGEN FREE PORT

The financial committee of the Danish Parliament has agreed to deepen the Drogden course in the Sound, so that the passage from the Copenhagen Free Port to the Baltic will permit much larger ships to take that route than at present. Within Danish shipping and trade circles this move is hailed with great satisfaction as promising an increase in water traffic with the Baltic.

SWEDEN NOW HAS FEW IDLE SHIPS

Less than 8 per cent of Swedish shipping is now idle, according to the report of the Swedish Ship-owners' Association. This is in sharp contrast to conditions a year ago, when over 44 per cent of the country's shipping was laid up for want of business.

BIG IMPROVEMENTS FOR HARBOR OF KRISTIANSUND

In Sörsundet, one of the three entrances to the harbor of Kristiansund, a mole is to be constructed which is expected to act as a protection against the elements. The mole will have a length of 125 meters, is to be finished within three years and will cost in the neighborhood of \$400,000 kroner.

INLAND WATER ROUTES OF FINLAND

In few countries has inland water transportation reach such high state of development as in Finland. On the coast and inland waterways there are some 156 passenger routes, of which 112 are inland. The majority of the ships have been built at the Varkaus and Lehtoniemi shipyards in Fin-

Edison Radio Phones

Adjustable Diaphragm Clearance

We guarantee satisfaction, or your money refunded. The adjustment feature places our phones on a par with the world's greatest makes. Our sales plan eliminates dealer's profits and losses from bad accounts, hence the low price. Better phones cannot be made. Immediate delivery. Double 1000 Ohm sets, \$3.98; 1500 Ohm single set, \$2.50. Circular free.

Edison Phone Co. 6 Beach St., Dept. B-39 Boston Mass.



land. On the Lake Saima alone there ply some 875 merchant vessels with a combined tonnage of 72,625 tons.

BERGEN TO HAVE A NEW SEAMEN'S HOME

A total of 750,000 kroner has been subscribed for the purpose of building a new home for seamen in Bergen. Through the sale of the old structure a further sum has been obtained. A committee has been appointed to visit other countries with the view of obtaining ideas for the new building, the location of which has not yet been decided upon.

TO IMPROVE DANISH RADIO SYSTEM

The official Danish commission which has been investigating trans-Atlantic radio communication has reported to the Government. The majority of the committee recommends the adoption of the Valdemar Paulsen system, not only from national motives, but more especially because the United States Navy has found it entirely satisfactory. The cost of the receiving station is placed at 7,000,000 kroner. Greenland is likely to be included in the new wireless system.

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When going to Europe, travel via

SWEDISH AMERICAN LINE

Direct Passenger Service
Between

NEW YORK and GOTHENBURG

Sweden

with close connections to all points in
SCANDINAVIA, FINLAND, the
BAL TIC STATES, GERMANY
and the CONTINENT

Triple-Screw S.S. "DROTNINGHOLM"

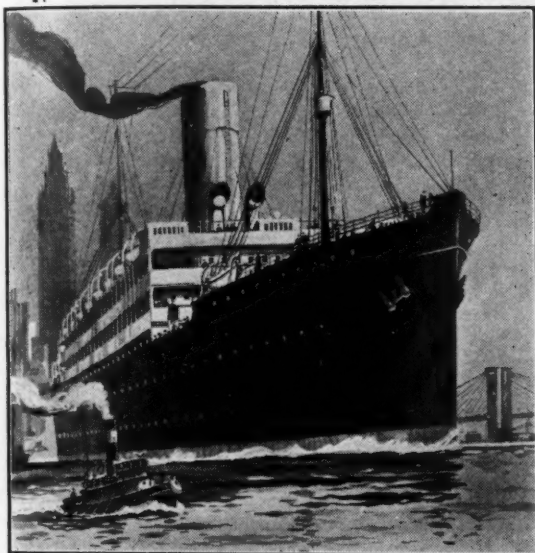
Oil Burner Length, 540 Feet Turbine Engines
11,253 Tons Register

Carrying First and Second Cabin and
Third Class Passengers

Twin-Screw S.S. "STOCKHOLM"

Length 565 Feet 12,846 Tons Register
Carrying Cabin and Third Class Passengers

COMMODIOUS SMOKING ROOMS
SPACIOUS PROMENADE DECKS
UNSURPASSED SERVICE
MAGNIFICENT DINING SALOONS
COMFORTABLE LOUNGES
UNEXCELLED CUISINE



S. S. "DROTNINGHOLM"

PROPOSED SAILINGS:

From New York	Steamer	From Gothenburg
NOV. 25	STOCKHOLM	Nov. 4
DEC. 9	DROTNINGHOLM	Nov. 18

PASSAGE RATES

To or from Gothenburg, Malmö, Helsingborg, Christiania, Copenhagen, etc.

First Cabin S.S. DROTNINGHOLM \$200 & up

Second Cabin S.S. DROTNINGHOLM 135 & up

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Through bookings to and from Hamburg, Berlin, Sassnitz and Stettin, also East Baltic Ports at low rates.

Send for illustrated, absorbingly interesting, unique

"A BOOK ABOUT SWEDEN"

Price, postpaid, 75 cents
Remit by P. M. O. or Stamps

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A MONTH'S VACATION:

An exhilarating ocean voyage of ten days on board one of our large, modern, luxurious steamers,

A ten days' tour of interesting and beautiful SCANDINAVIA, and the return Atlantic trip of ten days, is an ideal way of spending a month's vacation, assuring rest, comfort and diversion, as well as all the healthful benefits derived from a sea voyage.

For reservations or further information, apply to any tourist or steamship agent, or

SWEDISH AMERICAN LINE

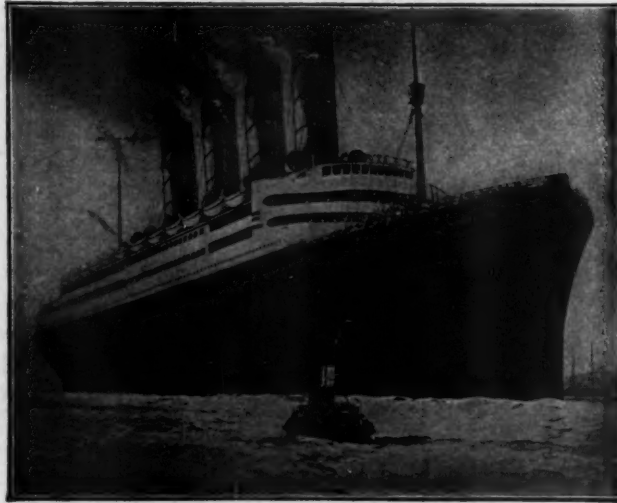
21-24 State Street, NEW YORK

70 East Jackson St., Chicago, Ill.
268 Market St., San Francisco, Cal.
105 Third St., Portland, Ore.

127 So. Third St., Minneapolis, Minn.
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396 Logan Ave., Winnipeg, Man., Can.

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CUNARD ANCHOR



PASSENGER AND FREIGHT SERVICES

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Through Bookings to or from principal points in
SWEDEN, NORWAY, or DENMARK

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GREAT BRITAIN	SCANDINAVIA	HOLLAND	ITALY
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The nearest agent will be glad to furnish further information
or any of the Company's Offices

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Offices or Agents Everywhere

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WORLD'S LARGEST SHIP
956 FEET LONG

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Affording the most modern and luxurious ocean travel. Close and convenient connections for Scandinavian ports via Southampton, with a delightful trip across England by rail.

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Palatial steamers, each over 20,000 tons, maintaining in every regard the famous White Star standards of excellence.

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Montreal and Quebec to Liverpool Weekly Service

Large, comfortable, dependable ships.

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CANADA

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Only four days on the Atlantic—one day in the picturesque St. Lawrence

Ask your local agent for further information or apply to

WHITE STAR LINE

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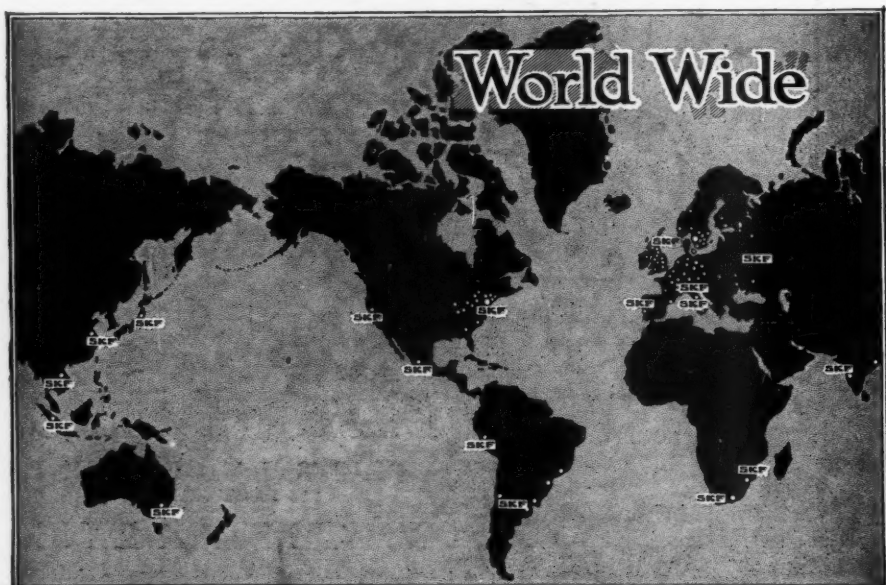


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INTERNATIONAL MERCANTILE MARINE COMPANY

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as it is the sum of the data gathered by
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This fund of engineering information we bring to the fabrication of all products bearing the mark **SKF** and the operation of those industries which we are requested to supervise. In order that complete reliance may be placed in the endorsement expressed by the mark **SKF** it is necessary not alone that we control and supervise each step in the manufacture of a product but also its final installation.

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